Teaching Standards-based Creativity in the Arts

South Carolina
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To the readers and facilitators of this document:

While creativity is inherit in the arts and in the South Carolina Visual and Performing Arts Academic Standards (SCVPAAS), it is the intention of this document, *Teaching Standards-based Creativity in the Arts,* to enable teachers to foster a heightened creative experience for their students. Much is currently being written about the importance of creativity in our lives. This document emphasizes the importance of this concept. Richard Florida, Daniel Pink, and Thomas Freeman have brought the notion of creativity to the attention of constituents not only in the arts however, throughout all areas our existence.

Teaching Standards-based Creativity in the Arts is aligned with each of the SCVPAAS content standards and their indicators. Strategies are given for the teacher to use to enable students to foster their creativity through activities in each of the four arts forms. In addition, resources are provided to give teachers further information to research concerning the implementation of the standards via creativity.

This document also provides readers with an Annotated Bibliography of Creativity compile by Kristy Callaway. Twenty-two different titles are provided with a description about the publication's content. This will help readers investigate further study of creativity. Dr. Nancy Breard has provided an essay titled *Why Creativity?*. Dr. Breard defines creativity and addresses various levels of creative process. Dr. Seymour Simmons has provided a comprehensive overview of creativity in his article *Cultivating Creativity in Arts Education: Myths, Misconceptions, and Practical Procedures*. His article presents topics of interest that reflect the various nuances that comprise our creativity.

It is essential that we focus our teaching on facilitating our student's education toward being more creativity both in the arts and in other content areas. This will provided them with the competitive edge they will need to compete in a global community and economy. The development of creativity in our students' minds will also help them to solve complex problems that we meet daily as an individual and as a society. This document will provide guaranteed experiences in that development.

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Why Creativity?

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The quick, simple answer is that we are never more alive than when we are engaged in creative pursuits. This answer, of course, generates more questions. What are creative pursuits? What makes them creative? Why do we feel more alive when we are creative?

Jane Piirto (2004) found that "the root of the words 'create' and 'creativity' comes from the Latin creâtus and creâre, meaning 'to make or produce,' or literally, 'to grow' (p.6)." Thus, when we are being creative, we are growing in knowledge and/or skill, but we are doing so independent of an algorithm or an authority figure. We are in charge of our own growth in the creative realm.

There is a myth afoot that creative pursuits are those related to the fine arts. Certainly there are many ways to be creative in the fine arts, but the possibilities are much broader including all disciplines and everyday life. Csikszentmihallyi (1996) differentiates the "Big C" creative person from the "little c" creative person. The "Big C" people change the domain or field in which they work and they tend to be well known. For example, John Steinbeck (novelist); Albert Einstein (mathematician/scientist); Al Gore (politician/environmentalist); Spike Lee (film maker); Stravinsky (musician/composer); Lee Ioccoca (automaker). This list could go on and on, but these people significantly added to or changed their fields.

The 'little c" creative people are the ones in everyday life that seek and find innovative solutions to mundane problems. For example, the cook who can create a tasty casserole on the spur of the moment without a recipe, or the teacher who can create from scratch an eye-catching bulletin board related to the topic students are exploring.

Most of us will never be "Big C" creators, but all of us are presented with opportunities to be "little c" creators. Now that we have established big and small creative pursuits, we need to examine what makes them creative. First, we freely choose to explore creative ways of approaching the task even though we may not have chosen the task, e.g. at work or at school. The process depends on our background knowledge and might include brain-storming, metaphorical thinking, and problem solving. During this phase we attempt to withhold judgment of our ideas.

Next, after reviewing our range of ideas using pros/cons or advantages/disadvantages, we let them percolate or incubate in our minds as we do other things. During this stage, we might have an "AHA!" when we settle on one or a combination of our ideas. Finally, we bring the task to fruition using our best idea or ideas.

The process of being creative has energized and motivated us. During the process of creating we may have lost our sense of time because of our intense concentration and involvement. Csikszentmihalyi (1996) would say we were in "flow."

The results of big and little "c" creativity are personal satisfaction, increased self-esteem and confidence, self-recognition that we can be producers as well as consumers. There is a spiritual quality (not related to institutionalized religion) that we experience during the creative process. It is a feeling that we are, at least partially, fulfilling our destiny. Through the creative process and product, we are BECOMING, which leads us back to the Latin root of creativity, "to grow."

Csikszentmihalyi, M. (1996). *Creativity.*   Piirto, J. (2004). *Understanding Creativity*.
    New York: HarperCollins   Scottsdale, AZ: Great Potential Press

Cultivating Creativity in Arts Education:
Myths, Misconceptions, and Practical Procedures

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Preface and Acknowledgements*:*

Wherever we find it, creativity enthralls us, and we find it almost everywhere we look. As a natural phenomenon, creativity is perceivable at every level of the cosmos from the birth of stars, to the evolution of ecosystems, to the growth and development of each individual plant, animal, or person. As a human phenomenon, it is evident in the imaginative play of children throughout the world, as well as in the passionate pursuits of certain adults who devote themselves to advancing what is given to us by nature, whether through innovations in the arts and sciences, the education of the young, the improvement of society, or the resolution of challenges that face us at any given moment. Yet, even as we assume that creativity is innate to nature and essential to human kind, we also know that creativity cannot be taken for granted, for it is all too often lost in the passage from childhood to maturity. It is thus the job of educators to sustain and cultivate creativity, a task that encompasses both what we teach and the way we teach it. The process of cultivating creativity among students with different backgrounds, abilities, and levels of interest can be daunting in any era, but it may be especially the case today, with education constrained in so many ways, ranging from ongoing high-stakes assessments to more recent economic setbacks.

Taking all these issues into account, my intent with this paper is to encourage renewed emphasis on creativity in arts education while offering strategies for doing so in dance, drama, music, and visual arts based on activities such as those found in *Teaching for Creativity Using SC Standards* (2008). In addressing these topics, I will focus primarily on four "myths of creativity" that I believe have long impeded effective teaching in the arts and elsewhere. One myth links creativity with a radical view of originality assumed to be free of all influences. A second identifies creativity with suffering of various kinds, while the last two define creative people in terms of what are widely considered to be negative traits such as eccentricity and irrationality, as well as rebelliousness and alienation. As I will show, each myth reveals important facts about creativity, but also conveys misleading fictions that can, when taken seriously, derail educational efforts to foster creativity in schools. My goal, then, in addressing the four individual myths is to free us from the

ultimate myth: that creativity cannot be taught! Following what was said above, I contend the opposite, and use discussions of the myths in question to propose ways arts educators can help students develop and apply their creativity, not only within their particular arts discipline, but in educational arenas outside the arts as well as in other aspects of their lives.

Creativity is therefore presented here, not as an add-on to other aspects of arts education, but as integrally linked to mastering technique, producing and performing, as well as learning about the domain from historical, critical, and aesthetic perspectives. In this way, it follows *Teaching for Creativity Using SC Standards* (2008), which applies creativity to the full range of standards. Similarly, this paper presents creativity as related to each facet of the learner: the physical body through skill development and perceptiveness, the emotions through empathy and self-expression, and the intellect through problem-solving and critical thinking. The paper also touches upon a fourth facet, often called the spirit, through which many creators feel they get in touch with a "higher" source of creativity, within or beyond them. Thus conceived, creativity is part of a "holistic" approach to arts education, one that addresses the needs of the whole person and contributes to each student's comprehensive and integrated development. Further, as opposed to "student-centered" learning, which might be misinterpreted to focus on the student in isolation, the cultivation of creativity as considered in this context is a means to foster "student-connected" learning, in which the individual is integrally linked to other people, to society, and to the environment. All these are spheres in which creativity can be applied.

premise for the present work. Equally, Scheffler's example of fair-minded inquiry; his concern to integrate intellect, emotion, and action; as well as his capacity to connect philosophical theory to educational practice, all serve as models toward which I aspire here.

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<u>**SECTION 0: INTRODUCTION**</u>*: **CREATIVITY: WHY, WHAT, AND WHEN.**</u>*

The topics addressed below have been matters of interest and concern throughout my career as an artist, educator, and researcher. Among other things, my first academic presentation over thirty years ago examined the association of creativity with suffering and irrationality in the life and work of Vincent Van Gogh, while my recent talks have taken on several other myths, as was previously mentioned. Despite this prior preparation, the process of writing the present paper has been challenging for several reasons. First was the complexity of the subject, which expanded before my eyes even as I wrote. Second was the need to address creativity, not just in my own field, visual arts, but also in drama, dance, and music education, as well as in other disciplines. The greatest challenge, however, derived from my growing realization of how important this topic has become and my desire to communicate this importance in the most compelling way possible. Indeed, current social, economic, and ecological problems urgently press us to develop our capacity for constructive creativity, not only for the wellbeing of our children and the success of our state or nation, but for the future of humanity and the survival of our planet.

Faced with such facts, leaders from business, industry, and government now identify the cultivation of creativity as an international priority. For example, Bill Gates (2008) recently urged businesses to use "creative capitalism" to address the needs of the world's poor. Turning to our domain, Daniel Pink, a former presidential speechwriter, emphasizes the role of the arts in promoting creativity because, he says, they engage creative functions attributed to the right hemisphere of the brain. Pink elaborated on this topic in the introduction to his 2005 publication, *A Whole New Mind*, asserting that:

> … the last few decades have belonged to a certain kind of person with a certain kind of mind – computer programmers who could crank code, lawyers who could craft contracts, MBAs who could crunch numbers. But the keys to the kingdom are changing hands. The future belongs to a very different kind of person with a very different kind of mind – creators and empathizers, pattern recognizers and meaning makers. These people – artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers – will now reap society's richest rewards and share its greatest joys." (p. 1)

Speaking at a recent NAEA Conference, Pink went on to say, "art is the single most important class that students can take because the art class is one of the few places in schools where creativity is being nurtured" (Rushlow, 2008, p. 1). Statements like this do more than just reinforce the value of arts in education. As NAEA President Bonnie Rushlow (2008, p. 1) points out, they also identify arts educators as exemplars in cultivating creativity and invite them to take a leadership role in helping to foster creativity in their schools

and communities. Rushlow, of course, welcomes this long-awaited recognition, but she also adds a note of caution:

> With all the attention that is currently being placed on arts education, it is our responsibility to ensure that our art programs are of a caliber worthy of being promoted. If we expect for our visual arts classes to be taken seriously, they must be rigorous and challenging. We must take a leadership role in providing our students with high quality instructions that merits being placed in the limelight – as front and center – of the educational stage! (p. 1)

Certainly, representatives from music, dance, and drama education would concur, and *Teaching for Creativity Using SC Standards* (2008) supports such efforts with a set of age-appropriate activities in each arts area. This essay, written as a complement to that document, seeks to help arts teachers encourage creativity in their own classrooms, then to bring their creative expertise to a wider audience. Toward these ends, it will analyze and, in part, debunk the myths of creativity mentioned earlier, while responding to them with some "implications for teaching creativity in the arts." Each myth will also conclude with a "practical procedure for cultivating creativity" (PPCC) that can be applied to teaching in each of the arts, while also being adaptable to almost any type of creative endeavor. My hope is that, by sharing these "practical procedures" with fellow educators, arts teachers will encourage the spread of creativity across the curriculum. They may also teach similar approaches to others in their community who are working to address the challenges of daily life as well as the larger issues facing society. To facilitate dissemination of these approaches, I provide illustrations in each section of creativity applied in a various domains, professional, social, and personal. Before addressing these practical concerns, however, I want to reflect for a moment on the general significance of the topic, based on Nancy Breard's (2008) article, "Why Creativity?" I will also expand on her discussion of what creativity is, then review the history of creativity in arts education to consider where we came from, where we are now, and where we need to go.

Section 0.1: More on "Why?"
For many arts educators today, the title of Breard's (2008) article "Why Creativity?" might better be put in a more pointed way: "Why add yet another item to our already long list of responsibilities, especially one that is so notoriously difficult to teach?" Breard's answer recalls the wonders of creativity cited in the preface of this document. More specifically, she argues that creativity energizes us, motivates us, and revitalizes us, thereby benefiting students and teachers, alike. This is a compelling response, especially at a time when there are so many reasons for discouragement inside schools and out. But to make the case for creativity in arts education more convincing and to promote more immediate action on its behalf, personal considerations such

as these must also be reinforced by cultural and biological arguments such as those alluded to earlier on. Cultural arguments include the increasing importance of creativity in numerous careers and its role in advancing every field from art and science to economics and politics. Biological arguments include the role of creativity in solving problems and adapting to changing conditions. They also include the fact that creativity is one of the unique and essential attributes that distinguish human beings from other species. Both sets of arguments converge to demonstrate that cultivating creativity can no longer be considered merely an attractive educational enhancement. Instead, it emerges as a necessity to help us realize our potentials and so make us all more fully human**.**

Teaching for Creativity Using SC Standards (2008) reflects the humanizing aspect of creativity with activities that emphasize connectivity among people and between people and their environments. For example, in its section on acting and theatrical presentation it states that students will: "Describe and compare ways that people react to other people and to internal and external environments using [a] creative strategy…. The teacher will guide students in acting exercises and games that focus on reactions to people and to environments" (p. 365).

As it has been described above, creativity is part of the pantheon of remarkable qualities that define us as a species. Others include our abilities to reason, to use tools and symbol systems, and to thrive in all kinds of climates. But creativity is not just one significant capacity among the many; it is arguably the most important of them all. This is true, in part, because creativity allows us to apply our other abilities to new and useful ends. In addition, creativity enables us to compose music, choreograph dance, write plays, and make visual art (along with other forms of meaningful expression) that shape our cultures and define us as individuals. Creativity, employed in these ways, has been essential to humanity since its earliest beginnings, making it possible for us to advance in a relatively short time from an animal-like existence – living in caves and eating roots and berries – to a world of space travel, computers, biotechnology, and continuing change. If anything, the need for creativity has accelerated in recent years, especially in industrialized countries like the United States, where there seems to be a constant demand for innovation in every sphere, whether to address the current financial crisis, or to help us solve such life-threatening problems as global warming and international terrorism.

Popular enthusiasm for creativity has recently given rise to a number of *clichés* in which people are encouraged to "push the envelope," "think outside the box," and "get out of their comfort zone." Though these terms already sound more than a little trite, they actually indicate important aspects of creative practice as it is used, both on personal and professional planes. Personally, "pushing the envelope" beyond our usual

ways of doing things, and "thinking outside the box" in relation to the challenges that confront us, are essential for growth, helping us to discover and actualize our creative possibilities. Professionally, individuals and organizations that stay within their "comfort zone" by sticking to tried-and-true ways of conducting business can no longer compete in the ever-changing global marketplace.

Arts educators are responding to these emerging personal and professional needs by putting renewed emphasis on cultivating creativity, and the South Carolina Alliance for Arts Education is taking the lead with its publication of *Teaching for Creativity Using SC Standards* (2008). Still, to use this document effectively, we must first be clear about what creativity is to begin with. In the process, we must also call into question two basic misconceptions that many us have cherished over the years: (1) that creativity is principally a property of the arts and (2) that anything we do in the arts is, by definition, creative.

Section 0.2: More on "What?"

The first of these misconceptions – that creativity is principally a property of the arts – is suggested in books with titles like: *The Creative Impulse: An Introduction to the Arts* (Sporre, 2008). The idea is also evident when people say, "I need to develop my creative side. I think I'll take a class in art, music, dance, or drama." Why don't they say, "I think I'll go to cooking school, study astrophysics, get into software development, start a small business, or take up snowboarding"? All of these, and many other activities, require their own special brands of creativity, and so help us cultivate our abilities as creators in unique and important ways.

Nancy Breard (2008) makes this same point by presenting creativity as a multifaceted phenomenon that can potentially apply to all fields of endeavor and all aspects of life. However, Breard also notes that creativity is not always delineated in the same way, but instead can be separated into two distinct levels. The first level, creativity with a small "c," might be called *ordinary* creativity. In its most obvious usage, the status of "ordinary creativity" is applied to activities nearly anyone can do creatively to one extent or another, ranging from child's play to everyday problem solving to decorating our homes. Yet, surprisingly, small "c" creativity also includes the more demanding and uncommon creative work done by the majority of professionals in fields like the arts. Among these are even some of the most successful individuals, those who design and build skyscrapers, choreograph or star in Broadway musicals, write and direct Hollywood blockbusters, compose and perform Grammy-award-winning songs, and conceive and produce million-dollar ad campaigns like the ones aired during the Super Bowl. This leaves the honorific "Creativity" with a capital "C" reserved for *extra*ordinary creativity, possible only for those rare individuals we call "creative geniuses." These, too, are found in every sphere, and include such diverse names as Mahatma Gandhi, Martin Luther King, Jr., Marie Curie, Martha Graham, Frank Lloyd Wright, and the Wright Brothers. In each case, these

people's ideas, discoveries, works of art, or inventions warrant the capital "C," not just because they are novel and practical, but because they are *influential*, significantly changing the fields of which they are a part, then going on to affect the society as a whole.

The discussion of levels invites consideration of the second misconception: that anything we do in the arts is, by definition, "creative." In practice, the extent to which this belief is true depends, at least in part, on how we define "creativity," and this, in turn reflects the level of creativity with which we are concerned. For example, Robert Schirrmacher (1998), in *Art and Creative Development for Young Children,* is talking about small "c" creativity at its earliest stage when he lists six "generally accepted" definitions of creativity (p. 5):

- The ability to see things in new ways
- Boundary breaking and going beyond the information given
- Thinking unconventionally
- Making something unique
- Combining unrelated things into something new

Schirrmacher (1998) then continues along this same line by citing psychologist E. P. Torrence (1963), who, he says, "has chosen to define creativity as the process of sensing problems or gaps in information, forming ideas or hypotheses, and communicating the results" (p. 5). Based on these definitions, Schirrmacher (1998) can rightly claim that, "creative expression begins early in life. Babies manipulate toys, explore space, discover their body parts, test hunches about the immediate world, and even solve problems" (p. 4). Creativity such as this can be found among virtually all children and is a gift of nature. By contrast, Mihaly Csikszentmihalyi (1996) defines creativity as "any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one" (p. 28). His definition refers to Creativity with a capital "C" and is largely, though not exclusively, a product of culture. It therefore applies only to a small number of adults such as those mentioned above, for whom extensive training, study, and effort are combined with a little something extra, often called "inspiration," as in Thomas Edison's famous formula for genius as 99% perspiration and 1% inspiration (http://quotations.about.com/od/stillmorefamouspeople/a/ThomasEdison2.htm).

Because the term, "creativity," defies easy and universal definition, Csikszentmihalyi (1996) and others (Sullivan, 2007, p. 1183) have turned from asking, "What is creativity?" to asking, "When is creativity?" Answers to this second question as addressed later in this article include the societal conditions under which creativity in a particular domain is accomplished and recognized. Alternatively, the question of "When?"

might refer to meeting a given set of criteria for creativity in its various forms. Pamela Stokes (2006) proposes three such criteria, including some previously mentioned, saying:

> Creativity happens when someone does something new that is also useful or generative or influential: *Useful* means that the new thing solves a problem…*Generative* means that the new thing leads to other ideas or things…*Influential* means that the new thing changes the way people look at, or listen to, or think about, or do things like it. (p. 1)

These criteria could be applied to arts education in several ways. When we study existing works, they could help us determine whether the works are creative or not, and if so, to what degree. Less creative works would evidently meet fewer criteria or meet them all, but only superficially. By contrast, the most creative work would meet all three criteria in significant ways. Stokes provides an example of such high-level creativity by explaining how her three criteria were met by the development of Cubism as a new form of painting, one that represented observed objects in an abstract way. Cubism, she says:

> … was *useful* in solving the problem posed by Picasso and Braque [of how to show objects from multiple angles]. It was *generative* in leading to variations on that solution [including collage]. It was *influential* in changing the ways others saw, and made paintings" [such as other forms of representational abstract art]. (p. 3)

Stokes' criteria could similarly be applied to evaluate student work, assuming that assignments were structured to ensure the requisite criteria were met. Such a structure would begin with arts activities designed to engage students in genuine problem solving. It would then require them to generate multiple solutions leading to inventive results that make others see such problems differently in the future.

These criteria also show us see why the assumption that everything we do in arts education must be creative is, in fact, a misconception. For this to be true, all activities in every class would have to meet Stokes' conditions, but this is neither feasible nor educationally warranted. For one thing, arts classes also necessarily involve developing technical competence, performing or studying the works of the past, and acquiring other knowledge about the domain, all of which are important complements to the creation of original works. Moreover, even when the focus is explicitly on

making original works, creativity may *not* be the primary concern, as is evident in the following

review of past approaches to arts education. This review also shows how creativity has been linked

with different human attributes, as noted in the preface.

Section 0.3: Creativity in Arts Education – Past and Present

Looking back over the ages, no one can dispute that the history of the arts is a history of ceaseless innovation

and creativity to the highest degree. Even so, contemporary arts educators and advocates for the arts in

education might be dismayed to discover that their predecessors were not always interested in promoting

creativity, *per se*. On the contrary, more often than not, the primary goals both of general arts education and

the preparation of professional artists and performers have been to honor and sustain established practices

while constraining innovations in technique, style, or content within socially approved boundaries. This

conservative attitude is most apparent in what might be called "traditional societies," those that change little

over time. For example, in a recent PBS television series, *How Art Made the World,* (Murphy, 2005) the

narrator described how, for 3000 years, ancient Egyptian artists used the same proportional grid to draw their

uniquely stylized human figures. Such remarkable longevity is explained on the website for the series by

saying that the Egyptians believed "their schematic and conceptual image of the body mapped within a grid

system was a divine gift that would be spoiled by any deviation from the norm."

http://www.pbs.org/howartmadetheworld/episodes/human/egypt/

Another reason for artistic continuity in ancient civilizations, as well as in living traditional cultures like that

of the Australian Aborigines, is the fact that, in such cultures, the arts are so much a part of everyday life. We

might even say that the arts are the glue that holds these societies together, first by defining, then by

maintaining, their unique cultural identities. One way the arts do this is as conveyers of sacred stories that

transmit beliefs and values from generation to generation. In addition, the arts are essential components in

the rites that mark life's important passages (coming of age, marriage, death), and the rituals that unite the

populace in necessary tasks like hunting and harvesting, worship and warfare. Perhaps less obviously, the

arts play many of these same roles in more "advanced" societies, as well.

In these ways, artistic creativity serves both a spiritual purpose and a practical one. For, as Ellen Dissanyake

(1977) explains, without the arts and the aesthetic impulse to unify a culture and focus its creative energies,

human societies fail, not only to thrive, but even to survive. Others, however, have used similar facts to argue

against creativity in the arts, viewing it as a threat, whether to religious beliefs, morality, social stability, or

political sovereignty. In such cases, artistic creativity is usually tied in a negative manner to the expression of emotions and the way these arts-inspired emotions can influence behavior. Plato (Cornford, 1941), in his *Republic,* wrote about music in just this way, saying: "The introduction of novel fashions in music is a thing to beware of as endangering the whole fabric of society, whose most important conventions are unsettled by any revolution in that quarter" (p.115). Aristotle evidently had this same idea in mind when he recommended training in dance as being "useful in purging the student's soul of 'unseemly emotions…'" (Krause and Chapman, 1981, p. 109).

Creativity in the visual arts at the time was a very different matter. Here, creative concerns remained largely in the physical realm, involving the pursuit of realistic representation and the mastery of materials and techniques. Artists in ancient Greece, and throughout the middle-ages, were thus viewed essentially as skilled craftsmen. This attitude only began to change in the Renaissance when the first art academies began to emerge (Pevsner, 1950). Initially, the academies were informal gatherings of artists, philosophers, scientists, and their patrons, who studied Neo-Platonic philosophy and were inspired by such figures as Leonardo and Michelangelo. Based on these influences, the academies held artistic creativity up as an intellectual effort in pursuit of the "ideal forms" of truth, beauty, and virtue (Panofsky, 1924). Over time, the academies evolved from casual meetings of like-minded friends, into powerful official educational and cultural institutions whose role it was to preserve aesthetic and other values handed down from Greece and Rome, and use them to glorify contemporary monarchs and governments.

Toward these ends, the academies provided so-called "classical" training for practitioners and teachers in dance, drama, music, and visual arts. The academies were also purveyors of taste, determining what counted as good work while opposing innovations not in keeping with their values. This meant that those with truly unique ideas were forced to conform. If they did not, they were impeded from pursuing their careers and were often pushed to the margins of society (hence, the "bohemians" of late 19th century Paris). In Russia, China, and other countries where official academies are still in power, creativity remains in peril. According to Yan Jun, a contemporary Chinese sound artist: "You go to school, you lose your soul. You learn how to join the official system. It's not about the music" (Ross, 2008).

Despite occasional rebellions, including especially the Romantic era when creative individuals tried to reassert the preeminence of emotion over reason, the arts academies largely maintained control of arts education in Western Europe and America until the middle of the 20th century. At that point several factors converged to allow arts education finally to throw off the mantel of the past and focus on creativity. Among these factors were new approaches to education, notably in America those of John Dewey and the

Progressives, which emphasized experiential learning and gave special prominence to the role of the arts in promoting creativity and imagination (Dewey, 1934/59). Arthur Efland (personal communication, March 28, 2008) has also suggested that the interest in creativity then reflected an emerging middle-class whose values and needs contrasted with those of both the working class and the upper class. For the former, art education typically involved developing technical skills and craftsmanship. For the latter, it centered on appreciation of the fine arts.

Equally important, the change in arts education reflected the spirit of innovation that defined the modern era. This manifested itself in ongoing revolutions in the arts, as well as unprecedented progress in science and technology. While both domains valued creativity, the sciences at the time did so by emphasizing reason and the scientific method, whereas the arts came once again to identify creativity with emotional expression. Among arts educators, the two concepts eventually merged into "creative self-expression," a term that has retained its prominence (whether positively or negatively) up to the present. According to Efland (1990b), the concept as it was initially framed reflected the political and psychological ideas that were prominent at that point. The political imperative "came from the artist as a model for social reform…" (p. 121). The psychological influence was derived from "Freudian ideas about repression and the ways it can lead to neurotic behavior" (Efland, 1990a. p. 201). Cultivating creativity thus became less a matter of teaching technique and more a matter of letting natural creativity emerge by freeing children (and adults) from outer prohibitions and internal inhibitions. A vivid example of this comes from dance education during this period, which, according to Krauss and Chapman (1981), placed emphasis on "free and unstructured movement, on self-discovery, and on spontaneous response to music" (p. 119). In opposition to traditional dance training as practiced in the academies, some writers considered skill for either the student or the teacher as not only unnecessary, but potentially detrimental. As an example, Krauss and Chapman quote Cole (1940), who sums up attitudes about both dance and visual art:

> …dancing, like children's art, is not dependent on background. In fact, as in their art, it can be a good thing if the teacher is unencumbered with old ideas on the subject. What the teacher needs is faith and understanding. Faith that there is the capacity within the child to do surprisingly beautiful things when encouraged and freed by the teacher – understanding that children's dancing is not a thing of steps, of artificial movements to be learned by rote. The moment we concern a child with steps, we tie him up, inhibit his free movement, make him fearful, put false emphasis. The walk is ruined if we ask the child which foot he puts forward first. He just naturally walks following a desire within him. So also will the child dance…(p. 69).

Returning to the visual arts, Efland goes on to describe how the psychological and political rationales for creative self-expression evolved during and after the Second World War. During the war, Efland says that, "some art educators had equated the self-expression of the artist with the war's object to preserve the democratic way of life" (1990b, p. 123). Efland then cites influential critic, Herbert Read (1944), who, near the end of the war, argued that children's art "could serve as an instrument of peace if such art would be allowed to develop freely, without the repressiveness of society which thwarted the unfolding of the child's personal vision. The child as artist was the instrument of salvation for world civilization" (p. 123).

If anything, political events during the Cold War emphasized even more the importance of cultivating creativity, and not just in the arts. Chief among these events was when Sputnik, the first satellite, was launched by the Soviet Union, putting America behind in the "Race for Space" (Vernon, 1970, p. 11). In response, calls from all quarters urged renewed emphasis on creativity in schools, focusing naturally on science education. Nonetheless, the arts also responded to the nation's concerns, asserting, for example, that art classes could "enable creative problem solving skills to develop long before they can develop in other areas" (Efland, 1990a, p. 237). Based on such claims, many arts education initiatives emerged in the 1950s and the early 1960s, some of which are cited below along with forerunners from early in the era.

In the performing arts, emphasis on creativity during the 20th century meant expanding beyond the classical repertoire in music, dance, and theatre, while promoting opportunities for self-expression and innovation. One such initiative was the "The Contemporary Music Project," funded by the Ford Foundation in 1963 "to make contemporary music a part of children's lives" and "to increase the emphasis on the creative aspect of music in the public schools" (Rickey, 2006). In theatre, emphasis on creativity was prompted earlier on by the work of Viola Spolin. As a drama supervisor for the Chicago branch of the Works Progress Administration's Recreational Project during the Great Depression, Spolin developed the now well-known "Theatre Games" to cross "cultural and ethnic barriers" while "adapting and focusing the concept of play to unlock the individual's capacity for creative self-expression" (http://www.jbactors.com/actingreading/actingteacherbiographies/violaspolin.html). In the 60's, Spolin published her ideas in an influential book, *Improvisation for the Theatre* (1963, 2000).

Initially, as suggested above, new directions in visual art education opposed academic aesthetics and teaching methods, favoring instead opportunities for free expression, experimentation with media, as well as the study of elements and principles of design (Dow, 1913). In particular, art educators like Victor Lowenfeld (1957) opposed the tradition of learning by copying, even urging teachers to avoid showing

examples in order not to influence students' creative responses Unfortunately, such suggestions were often misunderstood or taken out of context by subsequent generations of art teachers who used them to justify *laissez faire* pedagogy where students had many liberties and little guidance (Saunders, 1982). A similar "hands-off" philosophy pervaded the art schools where artists as well as art teachers were trained. Writing at about the same time as Lowenfeld, the abstract painter, Ad Reinhart (Goldstein, 2002), caricatured the fine art training of his day in "Twelve Rules for a New Academy" by listing nothing positive, only negatives: no texture, no brushwork or calligraphy, no sketching or drawing, no forms, no design, no colors, no light, no space, no size or scale, no movement and last but not least, "No object, no subject, no matter. No symbols, images, or signs. Neither pleasure nor pain. No mindless working or mindless non-working. No chess-playing" (pp. 291-293). In his reference to chess-playing, Reinhart was talking about Marcel Duchamp, a great rule breaker of early 20th century art, implying that contemporary artists should reject even rebels of the immediate past in their search for originality. Responding to voices like Lowenfeld's and Reinhard's, art teachers at all levels abandoned traditional training methods such as observational drawing in favor of free experimentation with media and visual elements unimpeded by formal instruction, so that the only expectation was that everyone's work should somehow look different from everyone else's. In this, it might be said that creativity once again became primarily a matter of physical engagement, although, according to individual interests, ideas, feelings, and spiritual concerns also played a part.

The explorative, experimental, and undirected approach to creativity in arts education grew increasingly common throughout the late 1960s and 1970s, influenced by the hippie culture and the revolutionary spirit of the age. Even then, however, critical voices were starting to emerge (e.g., Eisner, 1968). Finally, in the 1980s, political and educational climates turned decidedly more conservative, and *laissez faire* arts education started to look more like recreation than education. This kind of thinking made the arts in the schools increasingly vulnerable to being cut back, or simply cut, when money was short and pressure to improve academic test scores was high. In response, some arts educators urged the field to go "beyond creating" and put renewed emphasis on the more academic disciplines of the arts, notably art history, criticism, and aesthetics. The new trend, called "Discipline Based Art Education" (Dobbs, 1988), was admittedly "curriculum centered" in contrast to the "child centered" approach, which was associated with creativity. As such, it met with some resistance (e.g. Burton, Lederman and London, 1988), but eventually prevailed. From its origins in the visual arts, the discipline-based approach was applied to education in music, dance and drama with the publication of the *National Standards for Arts Education* (1994).

Of course, the *National Standards* do nothing to discourage creativity, and indeed many standards explicitly apply to creating original works. Nonetheless, the general trend of which the *Standards* are a part has been to downplay creativity as the primary goal of arts education, while distributing instructional time and energy among a variety of other concerns. This change in emphasis is evident in the 2002 book *Contemporary Issues in Art Education* (Gaudelius and Speers) where "creativity" is mentioned only on 3 pages according to its index, compared to 28 pages for "culture," 40 pages for "content," and 60 pages for "context." In music, the situation is no better. Published in 1996, Mark's *Contemporary Music Education, 3rd edition,* listed in its index only one page for "creativity," linking it with improvisation.

The current resurgence of interest in creativity in arts education represents a reassertion of the value of creativity in the general development of children and young people, as well as its potential future benefits for their careers. To meet both these needs, I would argue that creativity should be regarded as a holistic, student-connected activity as described here, rather than one that focuses on one aspect of the person or another, while viewing the individual as somehow apart from society or the environment. By the same token, I would also urge arts educators to avoid earlier attitudes, such as the inclination to pit artistic self-expression against studying the arts, viewing the former as always creative and the latter as necessarily anti-creative. Instead, we can follow *Teaching for Creativity Using SC Standards* (2008) in applying creative strategies to each of the standards. Arthur Efland (2002) makes this point speaking about cognition in the arts, and particularly the role of metaphor in cognitive processes:

> The arts are places where metaphoric leaps of imagination are prized for their power and aesthetic excellence. Moreover, it is in the arts where the experience, nature, and structure of metaphor becomes the principal object of study. This happens in activities where individuals create works of art, but it comes into play in the interpretation of works as well. Deepening the wellspring of the imagination and the role it can play in the creation of personal meaning, and in the transmission of culture, becomes the point and purpose for having the arts in education (pp. 152-153).

Even given this comprehensive perspective, arts educators may still face challenges cultivating creativity in their classrooms. Some of these may derive from practical problems, like not knowing how to teach creativity so that it does not degenerate merely into playtime, or not knowing how to assess work that is necessarily diverse and that might also be provocative (Hallquist, 2008). Other challenges may stem from lingering myths about creativity, including those discussed in the following sections of this essay.

Section 0.4: Notes on Myths

Numerous authors have expressed concerns about the myths associated with creativity, and the difficulties they can cause in various domains. Addressing an audience of educators, David Perkins (1984) writes that "creativity is so myth-ridden and messy a subject that it's essential to clear the underbrush before seeking a sound characterization" (p. 1). Perkins then highlights two myths that "perhaps do more mischief than the others:" the beliefs that "creativity reflects a kind of special ability" and that "creativity depends mostly on talent." Both of these myths make creativity out to be some inherent ability that a few special people have and most do not. Instead, Perkins presents creativity as it is considered here, more a matter of intentional effort, motivated by passionate interest and aided by education, therefore potentially available to all. Teresa Amabile (2001) takes a similar tack in an article published in *American Psychology,* appropriately titled, "Beyond Talent: John Irving and the Passionate Craft of Creativity." Here, Irving is quoted as saying that writing is "one-eighth talent and seven-eighths discipline" (p. 333). Elsewhere (Breen, 2004), Amabile addresses creativity in a business context by listing six other myths, such as "money is a motivator for creativity," "time pressure fuels creativity," and "fear forces breakthroughs."

In my view, these and similar beliefs about creativity aren't so much "myths" as misconceptions about the topic like those mentioned earlier in this paper. By contrast, the four "myths" that follow are more worthy of the name the way it is commonly used. First, like all other myths, the "myths of creativity" are deeply rooted in human history and the human psyche. As history, they are embedded in the creation stories of many cultures as well as in their tales of gods and heroes. As psychological elements, they are intimately tied to significant common human experiences like birth and death, childhood innocence, and adolescent rebellion. Second, the "myths of creativity," so described, are similar to other myths in that they can have a serious hold on our collective imagination. In this case, imagined associations surface in the form of familiar stereotypes like the untutored genius, the tormented artist, the mad scientist, and the unappreciated visionary. Third, as with other myths, the "myths of creativity" represent essential facts about their subject, but mix these facts with certain fictions that have sometimes been assumed to be true, resulting in serious problems, educational and otherwise. Fourth, as is the case for many other myths, attitudes associated with the "myths of creativity" may not be explicitly recognized as part of our belief systems, yet they still can influence the way we think and act. This situation makes the study of the myths in question far more than an idle intellectual exercise. Instead, such a study offers us a chance to look more closely at the reasons behind choices we make each day as arts educators. As I hope to show, the truths embedded in the "myths of creativity," when properly grasped, can facilitate all we do. Misconstrued, however, they can easily cause more harm than good.

To further our understanding of these myths and their potential impact on arts education, I will introduce each myth by speculating on its possible origins and connecting it with creative individuals inside and outside the arts. I will then consider educational implications associated with the myth and conclude the section by proposing a "practical procedure for cultivating creativity." These "procedures" include ways to help students develop creative habits and apply the creative process, as well as suggestions for how teachers can support their students in such efforts by shaping creative problems, and assessing student work in ways that will stimulate collaborative creativity. Taken together, these activities can help establish a creative atmosphere in any arts classroom. Also, as noted earlier, similar activities can be shared with others to expand the reach of creativity throughout the school and into the community.

SECTION I: *CREATIVITY AS ORIGINALITY*: THE UNTUTORED GENIUS VS. DEVELOPING CREATIVE HABITS

On the face of it, the association between creativity and originality hardly looks like a myth at all. In fact, the two terms often seem to be synonymous. For instance, we call creative people "original thinkers," and refer to big-league creators like John Coltrane or Bob Dylan (2004) simply as "originals." These popular labels are confirmed by dictionary definitions in which a *creative person* is "someone who comes up with ideas that are "(1) original and (2) useful" (Dean, 2004) and where *original* involves "possessing or demonstrating the ability to think creatively" (Encarta, 1999). Aside from such circular formulations, *original* can refer to a "departure from traditional or previous practice," a description that easily applies to anything we call "creative." If the dictionaries stopped here, we could dispense with the myth of "creativity as originality" and move on to more controversial topics, but there is another definition of "original" that places it squarely within the mythic realm: when "original" means "completely new and so not copied or derived from anything else" (Encarta, 1999). I call this definition "radical originality." When taken literally, it has caused many of the problems in arts education cited above.

Section 1.1: Roots and Attributions

The mythic roots of "creativity as radical originality" are found in creation stories common to many cultures, in which the divine being, starting with nothing at all, issues everything into existence, from the cosmos itself to the tiniest creature within it. The Judeo-Christian version can be found in the first lines of Genesis: "In the beginning, God created the heavens and the earth…" (Gen. I.1, King James Version). Michelangelo's interpretation of this awesome event on the Sistine Chapel ceiling shows the bearded Jehovah with mighty arms outstretched, bringing forth from the void the two celestial spheres, simply by pointing. Classical nomenclature for such phenomena is *creatio ex nihilo,* "creation from nothing." A scientific equivalent is the

"Big Bang," the primordial explosion that physicists believe set in motion the evolution of the universe. (http://www.big-bang-theory.com/)

In terms of the arts themselves, the myth of "creativity as originality" gained popularity in the Romantic Era, when divine and artistic creativity were thought of as one and the same. The attitude is described in Benton and DiYanni's (2008) current humanities textbook: "Artists, composers, and writers were seen as divinely inspired visionaries with Promethean powers of inspiration and illumination. Many compared the creative power of the artist to the power of the biblical creator. They saw God's power as residing within their own creative genius" (p. 449). Relating this concept to the idea of radical creation, *creatio ex nihilo,* Romantic theorists claimed that, "no painter or author should ever imitate any other. The new Romantic genius stands alone, different from the rest, and unsurpassed—a true original" (p. 449).

More down-to-earth, the most familiar exemplars of pure and uninfluenced originality are young children who spontaneously draw, dance, sing, and engage in dramatic play without being taught how to do so by parents or older peers. Other examples include "outsider artists" and "folk musicians," many of whom demonstrate remarkable creativity even though they live in poverty and have little formal education. Victor Lowenfeld (1957) used these same examples to argue for his approach to arts education, which, echoing Cole (1940) as noted earlier, sought to keep the young child's creativity free from the influence of adult art:

> If children developed without any interference from the outside world, no special stimulation for their creativity would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression. We find this creative confidence clearly demonstrated by those people who live in the remote sections of our country and who have not been inhibited by the influences of advertisements, funny books, and 'education.' Among these folk are found the most beautiful, natural, and clearest examples of children's art. What civilization has buried, we must try to regain by recreating the natural base necessary for such free creation. (p. 12)

The intrinsic value of maintaining children's apparent innocence from influence has been a matter of some debate (Wilson & Wilson, 1977). Yet, few will deny that children's untutored minds and their inborn creative instincts often serve as breeding grounds for ideas, problems, and interests that can engage creators, including those with a capital "C", throughout their lives. Psychologist Howard Gardner, in his book, *Creating Minds* (1993), puts particular emphasis on the role of childhood experiences on great creators of the modern era. Among these, he describes the impact Sigmund Freud's childhood feelings about his parents had

on the development of his psychoanalytic theories, as well as the significance of Einstein's early exposure to magnetism for his eventual breakthroughs in physics. Gardner also considers a rather different way in which childhood experiences influenced Pablo Picasso. In contrast to Einstein and Freud who evidently valued their early interests and concerns, Picasso saw little merit in his own childhood art, largely, he says, because it lacked "childlikeness or naivete…At a youthful age I painted in a quite academic way, as literal and precise that I am shocked today" (p. 145). Apparently in reaction to those precocious capacities, Picasso claimed to have pursued the qualities of childhood art for the remainder of his long life. Attending an exhibition of children's art, he famously remarked, "When I was their age I could draw like Raphael, but it has taken me a whole lifetime to draw like them" (p. 145).

Even if he did, in fact, aspire to childlike innocence, Picasso's actual life and work stands in stark contrast to the Romantic ideal of uninfluenced creativity. On the contrary, one could argue that Picasso's formidable creativity was largely possible precisely *because of* his exposure to so many influences. The masterly draftsmanship evident in his innumerable drawings, paintings, and prints would have been impossible were it not for the rigorous training he received as a youth in academic rendering techniques. Moreover, even as he rebelled against the academic style in every way imaginable, Picasso never stopped learning from other artists. According to Norman Mailer (1995), when Picasso arrived in Paris from Spain in his late teens, he "proceeded to paint…in response to the work of Corot, Courbet, Daumier, David, Delacroix, Ingres, Manet, and a host of Impressionists" (p. 39). He then "absorbed" the work of Toulouse-Lautrec and other contemporary artists (p. 40) before turning to the art of Africa and Oceania as stimuli for his early explorations of Cubism – which itself was developed in close collaboration with Georges Braque (Gardner, 1993, p. 160). Actually, Picasso made no pretense of being completely original, saying instead that "good artists borrow, great artists steal!" (Genn, 2008).

The same could be said of William Shakespeare, who unabashedly drew from a wide variety of sources, including ancient and recent histories and plays (Muir, 2005) as well as traditional ballads and popular songs (Duffin, 2004). Aside from such borrowings, however, Shakespeare *does* seem to fit the Romantic ideal of uninfluenced creativity in some striking ways. For one thing, historical documents show no evidence that he received even the most basic education for his day, much less anything higher (Schoenbaum, 1975), but this lack of education did not stop him from becoming arguably the greatest writer in the English language. Moreover, Shakespeare's origins as a commoner would normally have afforded him little direct knowledge of the nobility (unlike today where nearly everything is exposed in magazines and tabloids, on television, or over the Internet), yet he was still able brilliantly to portray the thoughts, feelings, and actions of kings and queens, dukes and duchesses, etc. Thus described, Shakespeare perfectly exemplifies the stereotype of the

"untutored genius," one for whom it is assumed that innate talent is the only thing necessary to reach the heights of creativity. But this claim, too, has been subject to doubt by a host of notable figures, including Mark Twain and Sigmund Freud, who cite the scant evidence of his education and experience as reason to question whether the "Bard of Avon" could really have been the author of the Shakespeare folio (Pressley, 2008; Bivens-Tatum, 2006).

Section I.2: Educational Implications

It is not my intention here to argue the authorship of Shakespeare's plays, nor do I want to deny the existence of inborn creativity and genuine originality, whether of young children or undisputed geniuses. On the contrary, I take these examples, combined with the previously noted display of creation in nature at all levels, as proof that creativity does indeed spring from some innate source, however such a source may be defined. The relevant point is rather that, unlike divine origination, human creativity always needs pre-existing conditions with which to work: content, concepts, methods, and materials. These, in turn, are generally a part of established domains (or creative systems) such as that of music, drama, visual art, or dance. People who want to stay creative beyond early childhood need to be initiated into these domains, whether formally or informally, and must continue to work within them, against them, or between them as long as they remain creatively involved. Mihaly Csikszentmihalyi (1996) articulates this imperative:

> A person who wants to make a creative contribution not only must work within a creative system but must also reproduce that system within his or her mind. In other words, the person must learn the rules and the content of the domain, as well as the criteria of selection, the preferences in the field . . . a painter cannot make a creative contribution without looking, and looking, and looking at previous art, and without knowing what other artists and critics consider good and bad art. (p. 47)

Csikszentmihalyi's ideas are echoed by Howard Gardner in the book mentioned earlier, *Creating Minds* (1993), which analyzes the lives and work of seven creators who ushered in the modern era. Included among the seven are Albert Einstein, whose Theory of Relativity altered our conceptions of space and time, energy and matter; Igor Stravinsky, whose startling compositions, like *The Rite of Spring*, changed the path of classical music; Martha Graham, who developed a "distinctly American" form of modern dance; and Pablo Picasso, whose broken picture planes and fragmented figures in paintings like *Les Demoiselles d'Avignon* were visual metaphors for the traditions he helped to shatter. Yet, even such revolutionary departures weren't "completely new and so not copied or derived from anything else." Instead, as Gardner points out, they were

"reformulations," which "entailed, paradoxically, a return to the basic elements of each domain: the simplest forms, sounds, images, puzzles" (p. 7).

Moreover, none of the individuals Gardner studied started out as "originals," nor did they long remain untouched by the influences of the past. On the contrary, each one had to have mastered the established traditions within their domain before they were able to advance beyond them and create something new. According to Gardner, this process requires on average ten years of almost total immersion in the domain, a time dedicated to studying accepted facts and theories; learning the relevant skills, techniques, and ways of thinking; and exploring, at least in an initial way, the most prominent concerns and questions of the day. But, obviously, mere mastery of a tradition is never enough to be creative within it. What also is needed is the ability to shake off conventions and find one's own way of working. According to choreographer, Twyla Tharp, in her book *The Creative Habit* (2003), this search for creative individuality involves not only breaking old, worn-out habits, but also developing new ones. Tharp then draws upon famous creators from the arts as well as other disciplines to describe a set if habits that support the creative process at every phase: the initial stages of searching one's memory (pp. 62-73), gathering material (pp. 80-90), and "scratching around" for a good idea (pp. 94-108); then taking advantage of accidents that happen as the work evolves (pp. 118-132); and finally learning new things from the final product whether it is a failure or a success (pp. 212-226). The following paragraphs introduce some key creative habits from Tharp and others. Additional creative habits will be discussed throughout this paper. These habits range from the practical to the mystical, the personal to the universal. They also address the full spectrum of human attributes as noted in the preface when discussing the holistic nature of creativity.

__Habits of Hand and Body__: The most fundamental creative habits in the arts involve mastering hand and body skills essential to the particular domain. Not long ago, this topic would hardly have needed mentioning. But today, thanks to the myth of creativity as radical originality and the educational views associated with it, skill development for creativity requires special justification. With such concerns in mind, Tharp (2003) talks about skill when first discussing creative habits:

> There's a paradox in the notion that creativity should be a habit. We think of creativity as a way of keeping everything fresh and new, while habit implies routine and repetition. In this case, it is the assumption that creativity is a matter, not of making habits, but of breaking them and so being free of all constraints. That paradox intrigues me because it occupies the place where creativity and skill rub up against each other. It takes skill to bring something you've imagined into the world: to use words to create believable lives, to select the colors

and textures of paint to represent a haystack at sunset, to combine ingredients to make a flavorful dish. No one is born with that skill. It is developed through exercises, through repetition, through a blend of learning and reflection that's both painstaking and rewarding. And it takes time. (p. 9)

Speaking in the context of education, Perkins (1984) puts it another way, saying "some efforts to impart creative problem solving may falter not so much because they do not give enough emphasis to the specifically creative side of the matter as because they do not provide sufficient guidance and experience on the competence side" (p. 12). Like Tharp, Perkins counters Cole (1940) and generations of arts teachers who feared that teaching skills would stifle students' creativity. By contrast, Perkins' statement reminds us that students *must* learn the skills and concepts intrinsic to the domain, not just to allow them to solve problems at their present level of ability, but also to prepare them to cross the threshold into mature creative performance. In further opposition to Cole, I would add that the teachers who are best prepared to foster student creativity in the arts are the ones who, themselves, are creative and competent practitioners.

__Habits of Attentiveness.__ Perhaps the problem is not in teaching skills, *per se,* but in the ways skills are taught. For centuries, basic skills like drawing straight lines, finger drills in music, or basic positions in ballet, were treated as dull necessities – exercises repeated endlessly and mindlessly – the very antithesis of creativity. These activities might have worked long ago when life was slower and attention spans were longer. Today, however, teachers may feel the need to provide more immediate gratification just to keep their students' interest, at the expense of teaching skills that would be of long-term benefit. It need not, however, be an either-or situation, for there have always been inventive ways to teach skill development *mindfully,* thus forming habits of attentiveness and inventiveness. A prime instance of this is coaching in the performing arts. Here, according to Vernon Howard (1982), the coach employs various ways of "showing" and "telling" to direct the learner's attention to what he or she is doing, not doing, or needs to do in order to achieve the end in view. As noted above, teaching like this is, itself, a creative activity, involving the imaginative use of metaphors, analogies, modeling, exaggeration, etc. Howard illustrates the process by describing how a voice coach uses inventive language to help aspiring singers attend to the placement of their voices and notice the qualities of physical sensations associated with certain kinds of sounds they make (p. 98). As an alternative example, an acting coach may direct the actor's attention to specific gestures, facial expressions, or vocal intonations in the process of exploring possible ways of playing a part. Such guidance may come, not only in the form of directives -- do this or notice that -- but also as questions to invite reflection on such things as the singer's expressive intention or the motive of the actor's character.

These examples both come from professional training in the performing arts, but the same principles can be applied to students of any level and in any discipline. In the visual arts, for example, Judy Burton (1980) shows how attentive, explorative practice guided by reflective questioning can help young children still in the scribbling stage extend their mark making skills while also leading them to recognize the different visual concepts (straight, zigzag), relational concepts (shorter, closer, inside, below), and expressive concepts (happy, sad, angry), their marks can reflect. As Burton argues, experimental and intentional mark making is an age-appropriate end in itself, increasing inventiveness and understanding, as well as control. At the same time, mastering a repertoire of marks, while grasping their meanings, forms the foundation the child will soon need to create representational imagery.

For Burton, attentive skill-building in drawing provides an opportunity to link creative exploration to cognitive development with pre-school children. In contrast, Josef Albers (1977) used skill-building in drawing to connect creative exploration with sensory attentiveness for college students. Albers' drawing classes at Yale often began with students practicing lines or shapes in the air before committing them to paper. According to Albers, these activities helped students get in touch with their physical "instrument" by specifically connecting the line or shape concept in their heads with the motions in their arms and hands necessary to represent it. Next, they would practice drawing the given lines or shapes on paper while playfully exploring variations in size, configuration, orientation, position, and arrangement. Finally, students connected technical skills with explorative problem-solving in more advanced tasks like creating illegible but convincing facsimiles of newspaper pages.

Habits of Receptiveness: Following the initial section on skill building, the so-called "habits of attentiveness" listed above largely focus inwardly, on the physical activities necessary to accomplish creative acts. Equally important are habits of focusing attention outside oneself on the natural world and the cultural context. To distinguish such activities from those previously mentioned, I somewhat arbitrarily label them "habits of receptiveness." Tharp discusses several of these habits of receptiveness, which fly directly in the face of the idea of creativity as pure, or radical originality. For example, she stresses the importance of associating with other creative people, collaborating with them, and sharing ideas. Another habit she mentions involves doing research: collecting images, sounds, and concepts that not only inspire you, but also provide building blocks upon which you can create new works. A third habit following from the second, involves "appropriating," or "recycling" existing works, and using them as starting points for, or elements within, new creative work. The term, "appropriating," is associated with post-modern approaches to art, which no longer hold to the modernist ideal of unadulterated originality. Even so, the *habit* of appropriating has a long and venerable history in the arts including the academic style, which explicitly evoked classical

precedents, as well as the respected musical genre, "variations on a theme." Today, as Lawrence Lessig (2004) explains, appropriation is made infinitely easier by digital imagery, sound sampling, and other fruits of technology, even as it is imperiled by current copyright laws.

Another, still more basic habit of receptivity involves consciously taking in and sorting out sensations, and making note of phenomena that generally go unnoticed. In contrast to the habit of appropriation, this one cannot be directly subject to copyright restrictions, but it can be impeded by technology. Teenagers, for example, are notorious for being so absorbed in talking and texting on their cell phones, listening to their "ipods," or playing with their video games that they hardly notice what is happening, even in the same room. Older folks, especially those of us born before computers, may be somewhat less susceptible to digital distractions, but we may still neglect the present moment, due to our own internal distractions: hopes and fears, desires and regrets, wishes and worries. John Lennon once put it this way: "Life is what happens when you're busy making other plans." http://www.quotedb.com/quotes/2005

By contrast, little children, our models of innate creativity, start out, at least, as sensory sponges. Staring wide-eyed and open-mouthed, they seem to absorb everything around them, and often give evidence of having done so by commenting on things their parents wish they had not seen or heard. Creative adults are the same, picking up nuances and relationships that most people overlook, seeing problems that others ignore, experiencing feelings that most of us try to repress. As John Dewey (1934/1959) pointed out, perception such as this is not really a passive matter; instead, it involves active awareness. Perception is thus a creative habit, one that can be developed through teaching and learning. Elliot Eisner, in *The Arts and the Creation of Mind* (2002), makes this claim, saying:

> We learn to see, to hear, to discern the qualitative complexities of what we taste and touch. We learn to differentiate and discriminate, to recognize and to recall. What first was a reflex response, a function of instinct, becomes a gradual search for stimulation, differentiation, exploration, and eventually for meaning. Our sensory system becomes a means through which we pursue our own development. But the sensory system does not work alone: it requires for its development the tools of culture: language, the arts, science, values and the like. With the aid of culture we learn to create ourselves. (p. 2)

Eisner further states that this intake of images and other impressions is the foundation of both consciousness and creativity. Victor Lowenfeld (1957) had a similar view. In his teaching, he used guiding questions and activities to make students consciously aware of their perceptions -- not just sight, but touch, smell, taste, and

hearing, depending on the task at hand. Like Eisner, Lowenfeld believed that these kinds of experiences would develop students' general sensitivity while forming the basis for their own creative work (Saunders, 1982; Michael, 1982). Here is an example: Students are taken to walk in a grassy field. Initially, they notice the grass is green, but guiding questions by a visual art teacher could lead them to see different shades and colors of green, as well as the complementary colors of wildflowers hidden among the tufts, the way grass waves in the wind, and how dew sparkles on the blades. Alternatively, a music teacher might point out the sounds of the wind, the insects, or the cars in the background. Such images and impressions, taken in consciously, are pleasurable and educative in and of themselves. As preludes to a creative arts assignment, these impressions then provide the raw material processed through each student's "image-ination."

The paragraphs above speak about the *qualities* of sensory experience, but the relation between creativity and perception can also be appreciated simply in terms of *quantity:* taking in more provokes us to want to communicate and express more. The reverse is also true. Writing stories, songs, or plays; choreographing dances or composing music; making paintings or sculptures based on immediate or recalled experiences entice us to attend more closely to what comes in through our senses. From an educational perspective, perception cannot be developed very far without opportunities for expression, and vice versa. Together, but not apart, they contribute to genuine originality – first by stimulating, then by drawing upon the unique perceptions of each individual.

__Habits of Heart and Mind__ A powerful illustration of the relationship between perception and creative originality is the work of Charles Darwin, whose *Theory of Evolution* was based on meticulous observation of birds and animals in their habitats. When these observations clearly contradicted accepted beliefs about the permanence of species, Darwin had to formulate a revolutionary vision of the way nature works (1979). This next step, however, required another set of habits associated with a union of heart and mind, what Israel Scheffler (1991) has called, the "cognitive emotions." Among these are "a love of truth and a contempt for lying, a concern for accuracy in observation and inference, and a corresponding repugnance at error in logic or fact,…revulsion at distortion, disgust at evasion, admiration of theoretical achievement, respect for the considered arguments of others," (p. 4). Other cognitive emotions are the "joy of verification," (pp. 9-11) when our expectations are confirmed by the process of investigation, and "receptivity to surprise" (pp. 12-14) when research yields unexpected results. Together, these make up what Scheffler describes as "an intellectual conscience." This term may seem most applicable to scientific or philosophical pursuits, but not only to these, for the arts also seek truth through experimentation leading to verification or surprise (Dewey, 1934/1959). Nonetheless, arts activities may need their own emotional habits, e.g., empathy towards others as well as enjoyment of beauty or expressive form.

As suggested above, there is no necessary dichotomy between matters of head and heart, whether in aesthetic or intellectual domains. On the contrary, Scheffler (1991) presents them as complementary. Giving a nod to Kant, he writes that "emotion without cognition is blind, and…cognition without emotion is vacuous" (p. 4). Likewise, Passmore (1967) shows there is no necessary contradiction between critical and creative thinking. Instead, he merges the two terms into "critico-creative" thought to demonstrate their interdependence, even in such rule-based behaviors as playing chess. Critico-creative thinking in the arts shows up as we go through multiple drafts or rehearsals, each one correcting and building upon the ones that came before. We also use these skills in arts criticism, when we analyze a work, then come up with an inventive interpretation of it. When used consistently, we call such procedures "habits of mind." Some habits of mind apply to particular art forms, like those required to compose a photograph, arrange harmonies to accompany a melody, or structure a convincing dialogue. Others are more generic, like the mental traits identified by the psychologist J. P. Guilford (1970) as common to creative people across the spectrum. First on Guilford's list is "fluency" – a feature of what we now call brainstorming – generating innumerable possible ideas without inhibiting or judging them. A second habit is "flexibility," in which the ideas generated go off in diverse directions connecting with different types of thoughts, feelings, and experiences. A third is "originality," which is the tendency to look at things in ways few other people would. Fourth is "redefinition," the ability to improvise on the situation, to see it from different angles. A fifth habit, "elaboration," allows development of ideas in depth and/or in breadth.

Guilford's formulations have important implications related to teaching for creativity. To begin with, he avoids the problems that come from equating creativity with radical originality by providing a more pragmatic definition of originality, one that can be implemented in schools by encouraging students to stretch their minds to find unusual or unexpected solutions to problems. Following Efland (2002), teachers can also encourage students to cultivate this kind of original thinking by helping them make metaphoric connections between one idea and another. Concerning the rest of Guilford's list, teachers can have students address creative problems first by generating lots of ideas, then extending their ideas in different and surprising directions, and finally elaborating on one promising idea from among the many, and pursuing it in depth. As such, Guilford's traits are frequently alluded to in *Teaching for Creativity Using SC Standards* (2008) in the list of capacities intended to be activated in various lessons (e.g., brainstorming, making choices, assuming alternative points of view, developing fluency – generating ideas, flexibility, and elaboration).

David Perkins (1984) also suggests that creativity may be primarily a matter of mental habits. First and foremost, Perkins points out that creativity is typically an intentional goal, rather than the result of accident

or happenstance. "Creative results," he says picturesquely, "do not just bubble from some fecund swamp in the mind." Instead, creative people strive for certain creative goals and qualities, and "try quite straightforwardly and calculatingly to achieve them (p. 4). To emphasize the intentionality of creativity, Perkins titles his paper, "Creativity by design." In it, Perkins lists six aspects of creative thinking. Five of these complement Guilford's while a sixth provides an alternative for one of his (see #3, below).

1. *Creative thinking involves aesthetic as much as practical standards.* In particular, creative people strive for originality, for something general, fundamental, far reaching, for something elegant, beautiful, powerful.

2. *Creative thinking depends on attention to purposes as much as results.* Creative people explore alternative goals and approaches early in an endeavor, evaluate them critically, understand the nature of the problem and the standards for a solution well, remain ready to change their approach later, when difficulties arise or new approaches suggest themselves, and even redefine the problem.

3. *Creative thinking depends on mobility more than fluency.* When difficulties arise, creative people may make the problem more abstract, more concrete, more general, more specific; they may use analogies and project themselves into different roles – the audience rather than the creator of the painting, the user rather than the inventor of an invention. They may work backwards, imagining that they already have the result and asking what steps would lead to it.

4. *Creative thinking depends on working at the edge more than the center of one's competence.* Creative people maintain high standards, accept the higher risks of failure as part of the process, accept the confusion and uncertainty as part of the process and learn to view it as normal, even interesting and challenging.

5. *Creative thinking depends on being objective as much as subjective.* Creative people consider different viewpoints, set final or intermediate products aside and come back to them later, so that they can evaluate them with more distance, seek intelligent criticism, subject their ideas to practical and theoretical tests.

6. *Creative thinking depends on intrinsic motivation more than extrinsic motivation.* Creative people feel that they, rather than other people or chance, are choosing what to do and how. They perceive the task as within their competence (although perhaps close to its edge), view what they are undertaking as worthwhile in itself, not just a means to some other end, and enjoy the activity, its setting and context. (pp. 4-9)

Perkins then goes a step further, disclosing a second meaning behind his title by declaring that all kinds of knowledge, not just the obviously creative stuff of the arts, are "designs shaped by human invention." Perkins thus proposes another creative habit of mind, in which students learn not to take pieces of knowledge as givens, but rather as "the product of creative effort" (p. 16). He then applies this concept to familiar objects, like thumbtacks, as well as to abstract concepts, like sentences.

Habits of Improvisation: Creativity, conceptualized as a matter of design, assumes habits of intentional research and planning. Contrasting with such habits is that of responding spontaneously to a given situation, commonly known as "improvisation." *Teaching for Creativity Using SC Standards* (2008) includes a whole set of these activities for music under *Standards III: Improvising.* As noted earlier, Mark (1996) also links musical improvisation with creativity, saying: "All creativity is, to some extent, a form of improvisation, and all improvisation a form of creativity" (p. 178). In music, improvisation is most commonly linked to jazz and other relatively recent musical forms. However, musicologists have traced the practice back at least to the middle-ages (Tindemans, 2000; Matts, 2000). Another common misconception is that improvisation is merely an enjoyable, liberating, free-for-all. Mark alludes to this attitude by citing Bartók and Picasso who suggested "that the patterns we turn to in creativity and improvisation are likely based on the intuition developed during a child's artistic babble stages" (p. 178). Yet, Mark prefaced this remark by saying "[c]reativity and improvisation represent the unfolding of what students know, based on discriminations they have made in the past." He then explains that:

> To create and improvise, one must have something to say. Unless students have acquired in discrimination learning the ability to audiate vocabularies of tonal patterns and rhythm patterns in various tonalities and meters, they will not possess the necessary foundation in audiation to enable them to know what they might want to say as they create and improvise. The larger the students' vocabularies, and the more varied the music they have heard in terms of style, expression, and harmonic progressions, the better able they will be to choose appropriate tonal patterns and rhythm patterns from their audiation dictionaries that contribute to the syntax and artistry of their music. Without the readiness that discrimination learning provides, students can engage only in aleatory exploration. Creativity and improvisation will become for them, as for many professional musicians, only what others can do. (p. 178)

Speaking in more general terms, one could say that, first of all, improvisation necessarily builds on a solid understanding of basic structures and forms within the domain. Second, it must appropriately reflect the

particular piece, or at least the style, being improvised upon. Third, it typically involves attentive interaction among performers. Finally, if improvisation is to evolve into something more permanent, it must be recalled, recorded, and revised without losing its initial invention and energy.

Improvisation, as suggested above, is not limited to the domain of music. In the arts, there is, of course, improvisational theatre, as well as improvisational poetry, both of which have surprisingly long cross-cultural histories (e.g., Aulestia *et al,* 1995; Fowler, 1990). Examples of improvisation in the visual arts might be *ala prima* painting, in which there is no preliminary sketch or underlying drawing, as well as images made in direct response to music or other non-visual stimuli. Within and outside the arts, creative teachers often improvise in the midst of a planned lesson when things are not going as intended or as new possibilities present themselves. Ministers also improvise in the course of a sermon when inspiration strikes. One remarkable example of this was Martin Luther King, Jr.'s "I have a dream" speech, which emerged spontaneously as an interaction between speaker and audience in the midst of his intended written discourse (Alvarez, 1988). An example of improvisation in science was the response by NASA engineers to an emergency on the Apollo 13 moon mission. The event is depicted in a movie about the mission, based on a book by Lovell and Kluger (1994), in which scientists on earth urgently gathered together everything they knew would be available on the spacecraft, including a pair of socks, and then tried out all possible combinations in order to find a way to solve the problem that the astronauts could carry out by themselves in space. Each of these examples of improvisation required an open-mind and the willingness, or the necessity, to let go of old habits in order to try something entirely new. But nothing like this would have been impossible without years of preparation.

Habits of Preparation: In a sense, all the habits listed above could be thought of as preparation to do creative work, whether planned or improvised. However, there is another set of habits creative people develop to prepare themselves *each day* before actually getting engaged. Like the previous habits, these, too, can address many facets of the individual. On a physical plane, they can warm up the muscles and wake up the senses. Emotionally, they can help overcome fear and put the creator in contact with feelings that need to be expressed. Intellectually, they can clear the mind of worries and unwanted thoughts, in order to focus attention on the problem at hand. On the level of the spirit, they can help the creator get in touch with what he or she sees as the source of inspiration. One creative habit that may serve all these purposes is the practice associated with traditional Oriental brush painting, in which artists before making the first stroke pass long moments meditatively grinding their ink. Evidently, this action helps them settle their minds, still their hearts, focus their attention, and ready their energy (called *ki* or *chi)* (Sze, 1956). On a spiritual plane, this

same act may also help put them in touch with the *Tao,* considered to be the ineffable source of all creation (Chang, 1970).

Preparation habits of a more personal and idiosyncratic nature include Twyla Tharp's own morning ritual of getting up at 5:30 a.m., putting on her workout clothes, then taking a cab to the gym and exercising for two hours. The ritual, she says, is not rising early or the strenuous workout; instead, it is getting in the cab (2003, p. 14). Another example she gives is Igor Stravinsky's practice of beginning his daily work by playing a Bach fugue on the piano. Tharp speculates on why a decidedly modern composer would start the day in the company of an artist from several centuries earlier:

> Perhaps he needed the ritual to feel like a musician or the playing somehow connected him to musical notes, his vocabulary. Perhaps he was honoring his hero, Bach, and seeking his blessing for the day. Perhaps it was nothing more than a simple method to get his fingers moving, his motor running, his mind thinking music. But repeating the routine each day in the studio induced some click that got him started. (p. 17)

Writing of such habits in general terms, Tharp contends, "It's vital to establish some rituals – automatic but decisive patterns of behavior – at the beginning of the creative process, when you are most at peril of turning back, chickening out, giving up, or going the wrong way" (p. 15). Throughout her book, Tharp builds a compelling case to prove that even those born with great creative gifts need creative habits like the ones just mentioned to achieve their full potential, and that the rest of us can still go far by developing creative habits of our own.

Additional Suggestions: The previous discussion brings to mind additional strategies through which arts educators can correct students' misconceptions about originality while encouraging them to cultivate their own brand of creativity.

1. Following Perkins' idea of "knowledge as design," history lessons about famous creators, past or present, could address not only names and dates of their most famous masterpieces, but also the process by which these works came into being. More in-depth lessons could then look further back into these creators' education and influences, as well as the evolution of their creative work over time. Equally important would be references to the habits they developed for generating creative ideas and the effort it took to accomplish what they did. For instance, Tharp (2003) reminds us that, by the time he was 28, Mozart's "hands were deformed because of all the hours

he had spent practicing, performing, and gripping a quill pen to compose. That's the missing element in the popular portrait of Mozart" (p. 8). Similarly, Renaissance biographer, Vasari, tells us that, prior to his death, Michelangelo burned "a large number of his own drawings, sketches and cartoons so that no one should see the labors he endured and the ways he tested his genius, and lest he appear less than perfect." (http://www.casabuonarroti.it/english/draw.htm) Even if some composers or artists prefer to hide such facts, knowing about them can humanize great creators, while encouraging students to make similar efforts to achieve their own creative goals.

2. Considering how creators learn and work, we as teachers can also encourage students to reflect on the unrecognized habits they already have developed, both pertaining to our discipline and also relating to creativity in general. We can then help them evaluate the degree to which these habits foster creativity or curtail it. One habit suggested earlier that can curtail creativity is absorption in other people's creativity. In Lowenfeld's time, the curse was coloring books. Today, this happens largely through the media (movies, TV, popular music). Whatever the source, these distractions can often take the place of direct and personal experiences in the world. Another habit might be the excessive copying of other people's work, as opposed to generating one's own. Still others implied above include substituting virtual interactions via the Internet or cell phone for actual face-to-face relationships, and distracting oneself for hours on end surfing the web. These unreflective activities are so common today that students may not even think of them as habits, nor recognize their negative impact on creativity. Tharp (2003), however, makes the situation clear, saying, "It's a simple equation: subtracting your dependence on some of the things you take for granted increases your independence. It's liberating, forcing you to rely on your own ability rather than on your customary crutches" (p. 28).

3. Along with teaching students discipline-specific creative habits, teachers can also help them develop habits that bridge various arts. For instance, choreographers and theater directors can learn to sketch as a ways of working out patterns of movement while composers can use drawing to represent quickly the flow of a musical idea. By contrast, visual artists could practice performance skills such as exploring facial expressions, gestures, and dramatic movement to help them represent people in figurative paintings, illustrations, or animation. Examples of the first include drawings by the dancer Vaslay Nijinski and the composer John Cage at a recent exhibition in Paris (*Traces du sacre*, 2008. pp. 185, 391). One example of the second is Rembrandt's early self-portrait etchings (Schama, 2001). Another is a video I once saw at a Disney studio in which animators, working on a scene from *Beauty and the Beast* where teapots,

cups, and saucers spring to life, began dancing around like the objects they were drawing to "get the feel" of what they needed to depict.

Practical Procedure for Cultivating Creativity I : Keeping a Notebook of Creative Inquiry

One creative habit that transcends all disciplinary boundaries is keeping a sketchbook or journal as a repository of potentially generative perceptions, experiences, and feelings. Examples come down to us from artists like Rembrandt and da Vinci, but also from inventors like Thomas Edison and Henry Ford (McKim, 1972), as well as from musicians like Ludwig von Beethoven (John-Steiner, 1997, pp. 152-153) and David Byrne (New, 2005). As sketchbook chronicler Jennifer New (2005) points out, each book takes a different form, reflecting the owner's personality. Eventually, these books become so much a part of the creative person's life that he or she never feels comfortable without one. Picasso was so identified with his sketchbooks that he wrote on the cover of one of them: "Je suis le cahier" – "I am the sketchbook" (Picasso, 1986).

Because such books are applicable to virtually every creative endeavor, we should substitute domain-specific names for them, like 'sketchbook' (for visual artists) or 'journal' (for writers), for the more generic term, *Notebook of Creative Inquiry*. Leonardo da Vinci's famous *notebooks* are perfect examples. In them, he uses words, images, and symbols for various purposes: to conceptualize future works of art; record observations from nature and images from imagination; work out mathematical formulae for optics, human proportions, etc.; and invent machines like airplanes and submarines that were far ahead of their time. Some pages of his notebooks contain finished drawings, masterpieces in their own right, like the "Vitruvian Man," the famous figure with two sets of arms and legs, standing in a square surrounded by a circle. But many others show how da Vinci used these books to exercise many of the creative habits discussed above: practicing skills, gathering information, generating ideas, making mistakes and learning from them. One particular page includes several of these activities (Hale, 1962, pp. 30-31).

The largest image is a rough sketch of a "Madonna and Child" with a common proportional error: the face is too big for the cranium. There are also a few small portraits with similar proportion problems, as well as an imaginative study of a dragon at the bottom of the page. In other two places, the master practiced his signature shading technique: repetitive hatching lines that start out thin, thicken slightly in the middle, and end up thin. He used groupings of these marks to shade softly rounded forms, like babies' cheeks.

Following Leonardo, students in every discipline can use their *notebooks* to practice skills and keep track of observations made, while also recording creative thoughts and ideas for inventive problems to solve. These

books can also serve as "data banks," containing images from other sources, recorded ideas or information, and "found objects" that inform and inspire. This material, borrowed or stolen from all kinds of sources, can become the jumping off point for "original" creations or can represent a tradition against which to react. Equally important, *notebooks* can serve as journals or diaries in which students seeking their own creative niche can document their dreams or favorite activities, work out responses to personal issues and uncertainties, and otherwise reflect on their lives as they are and as they might become.

Notes on Teaching: To help students develop the creative habit of keeping a *Notebook of Creative Inquiry,* teachers might initially require them to do formal notebook assignments, like beginning or ending each class with a few moments of guided or open writing. Other assignments include:

- Warm-up sketches, notes, or schematic drawings, preceding formal assignments
- Reflections on previous practices, performances, or projects, as well as notes for future ones
- Response to works by others (professionals or peers)
- Collected resources, e.g., images, lyrics, recorded dialogues, programs from dances, plays, concerts, or art shows attended, with comments or pictorial responses
- Records of sensory experiences, e.g., a moon journal where students each night describe or illustrate the changing appearance of that "inconstant" orb (Duckworth, 1986; Rester-Zodrow, Chancer, 1997)

Assignments like these can be valuable aspects of a curriculum while at the same time giving students ideas about what they can do on their own with their personal *Notebook of Creative Inquiry*. This is key, because the ultimate goal of keeping such books and for teaching creativity in general is to help students become increasingly self-directed. As they do, their books will become increasingly individualized, based on personal experience, interests, goals, and values.

Notes on Assessment: Even as this individuation and self-determination will make these books uniquely creative and meaningful for the students themselves, the fact that each one is different, combined with the fact that the material might be quite personal, can make such books a challenge to assign and assess. Indeed, teachers may be tempted not to grade students' *notebooks* at all, in order to allow greater freedom and encourage more honest self-expression. Unfortunately, however, students may not take an un-graded assignment seriously, at least at first. With such concerns in mind, teachers might introduce the *Notebook of Creative Inquiry* as a graded assignment by showing examples of successful books that demonstrate different ways of working on both assigned and open-ended entries (see Section IV below). Teachers can then explain

how entries will be graded. For example, assigned entries can be graded as usual, based on the level of accomplishment according to the assignment. Personal entries might be evaluated instead on quantity, regularity, variety, development of an idea over time, making unusual connections, and showing a proclivity for envisioning future works.

Other Considerations: Another challenge occurs when students start to include entries so personal or disturbing that teachers may not be comfortable seeing or reading them (Henley, 1998; Duncum, 2008). In opening the door to creative inquiry, we can never really know what to expect. And, of course, certain students, when allowed for the first time to express what they wish, may test that liberty by being purposefully provocative, but most will eventually stop if teachers do not overtly react. On the other hand, some students will at first be afraid to make entries of a personal nature. In this case, we can only invite them to do so and insure them that their thoughts and visions are welcome and their expression will be respected. One way to ensure a feeling of safety is to allow students to tape off sections they do not want to be read. Also, for personal entries, grammar, spelling, mechanics, and even sentence structure should not be graded.

One reason why sketchbooks are so important to artists and other creators is that they bring together in one place professional and personal dimensions of life, facilitating both the creation of new works and the resolution of personal challenges related to the creative life. Considering both of these dimensions leads to the next topic, the myth of creativity as suffering. As we will see, this myth, too, contains elements of fact and fiction, as well as possibilities for creative development through arts education.

SECTION II: CREATIVITY AS SUFFERING: THE TORMENTED ARTIST VS. POSING PROVOCATIVE PROBLEMS

Like the myth of "creativity as originality," the connection between creativity and suffering may seem more like reality than myth. Here, however, the reason depends, not on dictionary definitions, but rather on public knowledge about creative individuals whose lives have been marked by physical, emotional, mental, financial, social, and/or spiritual affliction, with some, like Vincent Van Gogh, suffering in nearly every way. Indeed, Van Gogh perfectly fits the familiar stereotype of the tormented artist, one for whom creativity serves largely as a means to express the suffering of body, mind, or soul. The ongoing popularity of this

myth is evident in the innumerable films about tormented artists. Along with fictional tales like the classic, "Sunset Boulevard," early bio-pics include: "Lust for Life," about Van Gogh; "Isadora," about Isadora Duncan, a seminal figure in modern dance; and "Amadeus," about the composer, Wolfgang Amadeus Mozart. In each film, the great creator is depicted as one who lives a difficult life and dies a tragic death. More recent films in the same genre have targeted visual artists Amadeo Modigliani, Jackson Pollack, Pablo Picasso, Frida Kahlo, and Andy Warhol, as well as musicians Ray Charles, Loretta Lynn, Cole Porter, Billy Holliday, Jim Morrison, Johnny Cash, and Edith Piaf. The myth is also regularly reiterated in fan magazines accounts of the unhappy (though often extravagant) lives of actors and pop stars. On a more personal plane, I expect that most of us have known creative people – respected mentors, valued friends, or promising students – who fell victim to suffering of one kind or another.

Section II.2: Roots and Attributes

Pain and suffering can, of course, affect creators in any profession or walk of life. Nonetheless, as suggested above, the most prominent examples seem to come from the arts. This association has been true especially since the Romantic Era, when self-expression was affirmed as the *sine qua non* of artistic creativity, and creative individuals like Chopin, Keats, and Bronte were assumed to be unusually sensitive and so more prone to suffer than ordinary people. It is also possible to find earlier instances of this myth, notably during the Renaissance with figures like Michelangelo whose "artistic temperament," combined with his personal and professional problems, led Irving Stone to title his fictionalized biography of the artist, *The Agony and the Ecstasy* (1961).

Similarly, Michelangelo's northern counterpart, Albrecht Dürer, made an engraving entitled *Melancholia,* imaginatively illustrating an emotional state considered common to creative types. Such characterizations, though evidently negative, actually reflected a positive shift in the status of artists at the time. As noted earlier, it was during the Renaissance that artists finally set themselves apart from the skilled craftsmen with whom they had been grouped from antiquity through the Middle Ages and first put on the mantel of genius, accepting as they did the suffering associated with that title (Wittkower, 2006).

Ultimately, however, Renaissance and Romantic attitudes associating creativity with suffering are themselves echoes of a far more fundamental source, one that can be traced to the earliest human civilizations. Here, as Karen Armstrong (2006) suggests, daily experience raising plants and hunting animals taught our earliest ancestors that death and sacrifice were necessary precursors of new life. This idea is also found in the Christian Gospels where it serves as a metaphor for spiritual development, for example in John 12:24, which reads: "Truly, truly, I say to you, unless a grain of wheat falls into the earth and dies, it remains

alone; but if it dies, it bears much fruit" (*New American Standard Bible*). Paradoxically, another instance of creation emerging from an experience of suffering is that of giving birth, an association often explicitly evoked when creative people use terms like "labor pains" to describe the trials and tribulations of bringing a new work into existence.

Speaking practically, there are good reasons to link artistic creativity and suffering. Most evident is the fact that the arts frequently focus on the difficulties of human life, whether they derive from personal causes (childhood trauma, unrequited love, loss of family or friends) or large-scale factors (war, poverty, or environmental devastation). For the viewer, witnessing expressive work can provide "catharsis," defined as a "purifying of the emotions that is brought about in the audience of a tragic drama through the evocation of intense fear and pity" (http://encarta.msn.com/dictionary_1861595482/catharsis.html). For the society, these expressions can foster cultural continuity by passing on the heroic, but harrowing, experiences of previous generations, and in so doing, help those that follow to endure their own difficulties. Looking across cultures, works of expressive art can also help us understand and empathize with those who may differ from us due to race or ethnicity, showing that we are really all the same.

The capacity of the arts to express universal human suffering is perhaps most easily recognized in famous works of the past, like the tragedies of Aeschylus and Sophocles or Bach's *St. Matthew's Passion*, but universal suffering can equally be found in modern forms, such as Martha Graham's *Lamentation*. Howard Gardner (1993) describes this "most haunting of the early dances" in the following way:

> A solitary, grieving woman was encased in a tube of stretch jersey, with only hands, feet, and face visible. Seated on a low platform throughout, the mummy-like figure rocked with anguish from side to side, plunging her hand deep into the dark fabric. Barely perceptible, the body writhed as if attempting to break out of its habit. As the body moved, the tube formed diagonals across the center of the body. The movements, created through the changing forms of the costume, were prayerful and beseeching, not so much a re-creation of grief as its embodiment. (p. 273)

Works of art can also embody more personalized forms of suffering, as in the late self-portraits of Rembrandt or the autobiographical poetry of Sylvia Plath. Another example is Tolstoy's *Anna Karinina,* whose opening sentence captures the power of the arts to illuminate the distinct difficulties of people who might otherwise be just like everyone else: "Happy families are all alike; every unhappy family is unhappy in its own way" (Tolstoy, 2003, p. 1). But masterpieces like these are only the tip of the iceberg in terms of creative

expressions of personal suffering. A far more abundant source is provided by popular culture, which is somehow able to generate an endless stream of distressing soap operas, violent crime dramas, "slasher" flicks, and romance novels with sad endings. The music industry has its own rich repertoire, ranging from sorrowful country-western songs to violent hip-hop to "Death Metal" which, as the name suggests, seems to specialize in the most disturbing topics imaginable, e.g., *Bind Torture Kill* and *Entrails of You* by the contemporary group *Suffocation* (New Yorker, July 7-14, 2008). Considering the plethora of sounds, words, gestures, and images that have been devoted to the subject of suffering, it may sometimes seem that the primary purpose of the arts is to express pain and misery, and more depressing, that human life is fundamentally a series of tragedies. Whether or not this is true for us as individuals, we evidently enjoy watching and listening to tales of woe, and the media is more than eager to provide them. In short, suffering sells!

There are, of course, other reasons to associate creativity and suffering. One is that artists often draw upon personal difficulties of their own to produce truly expressive works, for instance, Eric Clapton's haunting hit *Tears in Heaven*, based on the accidental death of the singer's young son. The assumption that expressive creativity necessarily reflects personal experience is captured in the familiar phrase "you have to suffer to sing the blues." It also emerges when rap musicians get no respect on the streets unless they have lived the hard life of the ghetto. One who did live that life was hip hop artist, actor, and activist, Tupac Shakur, who was killed in a drive by shooting at the age of 25, an almost inevitable outcome of the life he lead and the values he espoused. As reflected both in their music and their lifestyles, Clapton and Shakur exemplify many of the personal qualities commonly attributed to creative individuals, which, as previously mentioned, could make them prone to suffer more than others. Like the afflictions affecting creative people also mentioned earlier, these traits, too, span the spectrum.

On the physical plane, creative people may be exceptionally perceptive, seeing problems that provoke them to respond. But, doing so, they might be perfectionists, driving themselves beyond their limits, or becoming disappointed by their own faults, or the failure of co-workers to live up to expectations. In the emotional realm, creative people's sensitivity might enable them to experience more intensely their own feelings and those of other people, but may also make them susceptible to excessive mood swings or bouts of depression leading to substance abuse and suicidal impulses. In terms of intellectual attributes, creative people may be great problem solvers or even visionaries, able to see new possibilities for the future; but they may also suffer from an uncontrolled imagination or lose themselves in dreams. On the social plane, creative people can often imagine wonderful ways to improve the world, but may become so caught up in the problems they are

compelled to solve that they ignore and estrange those around them. On the spiritual level, creative people may be given to revelations, but may also be subject to existential crises that can lead to despair.

Beyond such personal difficulties, creative people may suffer because of negative reactions to their work. This can take the form of disinterest and neglect, as was the case for Van Gogh who sold only one painting during his lifetime. It can also emerge in outright hostility, as was the case for Stravinsky's "Rite of Spring," which, accompanied by dance choreographed by Nijinsky, provoked a riot when first performed in Paris (Gardner, 1993, p. 204). Aside from the arts, innovation in any field can incite hostile reactions. The Women's Movement, the Civil Rights Movement, and more recently, the Gay Rights Movement have all been met with widespread anger and acts of violence. Sometimes, however, fear of new ideas is actually warranted because creativity can, itself, be the cause of suffering. Consider the ruthless inventiveness of the Nazis in their attempted genocide of the Jews, the problem solving required to build the atom bomb, and the imaginative use of airplanes to destroy the World Trade Center on September 11, 2001.

Speaking more broadly, the relationship between creativity and suffering reflects the fact that creativity typically arises in response to genuine problems, ones that cannot be solved using ordinary thought or common means. As Csikszentmihalyi (1996) contends:

> The creative process starts with a sense that there is a puzzle somewhere, or a task to be accomplished. Perhaps something is not right, somewhere there is a conflict, a tension, a need to be satisfied. The problematic issue can be triggered by a personal experience, by a lack of fit in the symbolic system [the domain in which the problem arises], by the stimulation of colleagues, or by public needs. In any case, without such a felt tension that attracts the psychic energy of the person, there is no need for a new response. (p. 95)

Moreover, the author suggests that the absence of need or suffering can actually impede creativity. Those who live in comfort with all they want have little reason to do anything new and may even see any change as disruptive, threatening to alter their lives for the worse. This natural, conservative tendency serves a purpose, giving order to life and stability to society. On the other hand, people faced with difficulties have an equally natural inclination to relieve their suffering and restore a sense of equilibrium through a creative act, whether self-expression or problem-solving**.**

Even so, there are reasons to doubt the *necessity* of tying creativity to suffering, keeping in mind its more positive attributes such as those noted by Breard (2008). Supporting Breard's claim that "that we are never

more alive than when we are engaged in creative pursuits," (p. 1) research indicates that, to achieve the most successful possible outcome, a positive attitude should be part of the process from the beginning. Research by psychologists Isen, Daubman, and Nowicki (1987) demonstrated that participants who were in happy moods were more successful at tasks that required a creative solution than those who felt neutral or negative. Dr. Barbara Frederikson (n.d.) goes still further, suggesting that positive emotions are evolutionarily adaptive because they stimulate a "broadening" of our mental state. According to an interview in the on-line journal, *Science and Spirit,* Fredrickson's "'broaden and build' theory holds that positive feelings, even if short-lived, expand our emotional reserve and help sustain us through difficult times." From an evolutionary perspective, such attitudes would have helped our early ancestors face the daily threats to their survival. Moreover, studies show that positive emotions continue to serve human beings, today, allowing us "to think more creatively, bounce back more quickly from adversity, and strengthen our connections to others." (http://www.science-spirit.org/article_detail.php?article_id=457)

Positive emotional and mental conditions emerge most fully during creative work when the creator achieves that state of optimal functioning defined by Csikszentmihalyi as "flow." According to the author (1990), flow is a "holistic experience that people feel when they act with total involvement" (p. 36). In his book on *Creativity* (1996)*,* Csikszentmihalyi elaborates on the characteristics of flow, saying:

> There are clear goals every step of the way . . . there is immediate feedback to one's actions . . . there is balance between challenges and skills . . . action and awareness are merged, distractions are excluded from consciousness, there is no worry of failure, self-consciousness disappears . . . the sense of time becomes distorted…and the activity becomes an end in itself, worth doing for its own sake as opposed to a means to an end or something we do for extrinsic reward. (pp. 111-113)

According to Betty Edwards (1979), these conditions have been associated with the functions of the right side of the brain that are engaged when drawing from observation, thereby explaining one of the satisfactions we find in making visual art. Csikszentmihalyi, however, would say that creative people in *every* field are motivated by the achievement of this state of enjoyment, which can make them feel like the trials and tribulations that come before, during, or after are all worth the effort. In his words, "People [in the state of flow] are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it" (p. 36).

Addressing this topic from the holistic, student-connected perspective introduced in the preface, it could be said that another aspect of "flow" is a sense of personal unity within, combined with a feeling of connection between ourselves and the work, without. Whereas often in life we feel somewhat conflicted about what we are doing at a given moment – one part of us wants to do the work at hand but another wants to take it easy, one part feels creative and optimistic about the work while another part is critical and discouraging -- in flow, these conflicts are resolved and we are focused, or "centered," in the activity with no inner or outer pulls one way or the other. The term, "centered," is used in this way by the potter, poet, and educator, M.C. Richards in her book, *Centering in pottery, poetry and the person* (1964). There, she applies the term to a specific activity: the actual act of centering a ball of clay on a potter's wheel. Speaking more generally, one of the reasons why, as Breard (2008) says, we are never more alive than when we are creating is because, at that moment we feel unified and connected.

Part II.3: Educational Implications

As suggested above, the myth of the suffering artist has obvious limitations, especially in an educational setting. Nonetheless, many instructional implications can be drawn from various facets of the myth. These implications have to do with the need for creative self-expression through the arts and an emphasis on solving genuine problems within a domain.

Creativity in the Arts as Self-expression: This section began by recognizing the vital role the arts play as avenues for self-expression, while the discussion of "flow" suggests the psychological satisfaction such expression can bring about. Together, these concerns have motivated creativity in the arts throughout history and still bring people to the arts today. If anything, the need for self-expression and the personal satisfaction that it, and other creative activities, can bring are growing as children and adolescents face increasingly difficult personal and family crises along with daunting social, economic, and/or environmental challenges. School personnel may recognize the import of such concerns in students' lives, but still put the emphasis on academics – that is, until personal/social pressures explode in violence. Even many arts classes seem to expect students to check their feelings at the door (Hallquist, 2008). But outside the counseling office, where else can troubling issues be addressed in a constructive manner?

In light of the above, "Creative Expression" remains one of the four major categories in the *South Carolina Visual and Performing Arts Standards* (1993). This standard is covered in *Teaching for Creativity Using SC Standards* (2008), for example, with lessons in which students "create a feelings dance using the emotions of

happiness, sadness, anger, excitement, and fear. The students will match their facial expression and body language to the emotions they are trying to convey." (p. 25) In addition, broad topics like "understanding dance as a way to create and communicate meaning" suggest that the concern for self-expression need not be confined to creating.

Studying Fine Arts as Self-expression: Creative self-expression should thus apply to the several "disciplines" within each art form, thereby enabling students to create their own expressive works and to understand such works created by others. In terms of aesthetics, students can learn about expressionism as one of the main aesthetic theories, along with formalism and realism. We can also help them recognize the expressive quality found in works of art and show them how elements in these works contribute to their expressiveness. Althouse, Johnson, and Mitchell (2003) demonstrate that expressive concerns can even be addressed in this way with preschool children (pp. 128-129). Complementing such analysis, arts history lessons could contextualize the work to help students understand the creator's expressive concerns and how they were based on life issues. In arts criticism, students could study works selected to evoke particular feelings or raise significant issues; then, they can write or speak about the works, drawing upon personal experience. Strategies like this also work across disciplines, as reported by psychiatrist Robert Coles who showed slides of artwork like Edward Hopper's "Nighthawks" to encourage writing among elementary school children (Esterow, 1993).

All these arts disciplines could work together as a 'student-connected' creative project focusing on an issue of personal or social concern. Along with students' own reflective/expressive efforts, the study of other works with similar expressive aims could serve immediately as references and sources of inspiration (Zessoules, Wolf, and Gardner, 1988). Guided examination of these work from aesthetic, critical, and historical perspectives could then help students grasp the universality and complexity of their issues of concern, while enlightening them about the diverse ways these issues have been and can be addressed.

Studying Popular Arts as Self-expression: Lessons like these raise an important question: should we restrict the works studied by students only to those categorized as "fine arts," or should we also include popular forms of expression, with which students are probably already more familiar and to which they may already feel a personal connection? In the visual arts, such concerns have been addressed through "visual culture" (Sturken & Cartwright, 2009) or, more generally, "popular culture" (Duncum, 2008) studies. This field breaks down distinctions between high and low art while also framing the field of visual arts to encompass a wide range of media, including movies, television, video games, graphic novels, advertising, etc. Research reported by Duncum shows that the study of popular culture can contribute to the creation of new art

through, for example, "parodies of cultural genres." It also facilitates discussions about art as students apply critical thinking skills to analyze popular images and reflect on the power of these images in their lives. Similar studies can be applied to popular music, dance, etc.

In addition to helping young people become critical consumers of contemporary culture, lessons based on more common arts experiences could lead otherwise resistant students to an interest in studying "higher" forms of the arts. In fact, many of the activities in *Teaching Creativity Using SC Standards* (2008) could be equally applied to fine arts or popular art forms. One such activity asks students to: "identify the elements of dramatic structure within a script (e.g., plot development, rising action, foreshadowing, crisis, catharsis, denouement), using theatre vocabulary" (p. 464).

While praising the benefits of studying and creating works of personal expression, including especially those derived from popular culture, we must also acknowledge the risks involved, namely that the subject matter addressed in such works may be disturbing to some students and/or may raise concerns among parents or administrators. Paul Duncum (2008) poses the problem in this way:

> In many countries over the past decade, including the United States, proposals to include popular culture as art educational content have become common, but what happens when teachers attempt to put these proposals into practice? What happens when teachers deal with widely favored cultural forms produced by global corporations that involve the pleasures and complex – and often contradictory – values and beliefs of mainstream society? What happens when teachers acknowledge students' own, often subversive, popular culture? (p.1)

Considering the cautious climate in schools today, arts educators must do all they can to head off these problems before they arise. One way is to explain to parents, *prior to* a potentially risky assignment, why the activity is educationally significant, as well as what makes it developmentally appropriate. Teachers should also talk with counselors and principals about proper procedures for responding to disturbing student work. Finally, they can discuss censorship and freedom of expression with students to establish a reasonably open atmosphere in the classroom while still maintaining safeguards to prevent abuse of the privilege (Hallquist, 2008; Henley, 1996).

Assessing Self-expression: Another problem with assignments that call for self-expression is assessing them fairly and sensitively, while taking into account the subjective qualities of the work and the personal feelings being expressed. Assessment gets even trickier when what we see in students' work raises worries about

what they may be doing outside of class, and/or concerns for their general well-being. Evidently, potential problems must be addressed in the proper manner. But, ultimately our job is to foster creative development, not to act as therapists or counselors (even if we are trained to do so). This means that we must look at even worrisome work as objectively as possible by applying standard criteria to it, like skill and the relation of form to function. Assessment would thus focus, not on the work's content or meaning (a subjective matter), but on the degree to which the technical and formal means support the expressive message.

__Reaching Out to Suffering Artists:__ Constructive opportunities for self-expression are potentially valuable to all students, but they are especially important for those who identify themselves with the tormented artist stereotype. Teachers in high schools and college art programs will almost certainly have had such students, often including those who are the most gifted and serious. Getting to know these students, we find that some have real reasons to suffer, whether because of personal difficulties or because of their commitment to urgent social, political, or environmental causes. We might also find these students tend to identify with well-known suffering artists, living or dead. They, therefore, might assume it is acceptable, even noble and necessary, to intensify their suffering by indulging in nihilistic thinking, wallowing in negative emotions, or making unhealthy life-style choices, including drug and alcohol abuse.

Reaching out to these students, we may want to tell them about other artists like Goya or Beethoven, both of whom went deaf, yet were able to convert the suffering this caused into renewed creative energy. Doing so, however, we must take care not to reinforce accidentally the myth that creativity *requires* suffering. If we did, we would be breaking the first rule of morality in teaching: to do no harm. Encouragement of stereotyping is always educationally inappropriate – all the more so when the stereotype is associated with self-destructive behavior. Considering the impressionability of young people, especially artistic types, the results can be devastating, as in the case of Goethe's novel *The Sorrows of Young Werther,* in which the fictional suicide of the protagonist prompted a rash of actual suicides among youthful German Romantics. More recently, a film entitled *The Hours* addressed the issue of impressionability by portraying how the suicide of English writer, Virginia Wolff, affected other women at different times up to the present.

__Debunking the Myth:__ Tales recounting suffering creators are hard to escape. Looking back to ancient Greece, most people knew the story of Daedalus, the mythic sculptor and architect, who, after murdering an apprentice in a jealous rage, was forced to build King Minos a Labyrinth to house the horrid Minotaur, half-man and half-bull. Daedalus was then trapped in the Labyrinth for helping Theseus slay the beast, but escaped on waxen wings, only to lose his son Icarus, who flew too close to the sun, melted his wings, and fell into the sea (Charmandaris, 2006), (http://galev06.physics.uoc.gr/daedalus.html). A similarly unfortunate

story about a real artist is the one about Van Gogh cutting off his ear (actually, just part of it), which is common knowledge today, even to people who know little else about the painter's life or work.

At least the Greeks drew a valuable message from the story of the temperamental Daedalus and his impulsive son: Beware the ambitions of the ego and the pride, or *hubris*, that "goeth….before a fall" (Proverbs 16:18). What are we supposed to learn from modern tales of creativity as suffering? Often, it seems like the message is: "Beware a career in the arts. Even if you are successful, the process will drive you crazy and send you to an early grave!" If such accounts of creativity as suffering do not provoke self-destructive imitation, they might dissuade those with budding creative impulses from developing their potential, or lead parents to discourage their children from seriously pursuing an art they really love.

Let us consider the situation from another perspective. If the only news we heard about athletics featured the trials of O. J. Simpson and Michael Vick, people might assume that all athletes were criminals. Such assumptions could either discourage aspiring young athletes from pursuing sports for fear that they would land in jail, or else make them think that it is acceptable, even expected, for them to behave in lawless ways. With so many more negative examples from the arts, arts educators must make special efforts to provide students susceptible to the myth in question with alternative arguments, such as the following:

- The majority of creative people throughout history, artists included, lived lives not much different from the rest of the population. We do not hear much about them because their stories are not that interesting and/or well-documented.
- Novelists and filmmakers romanticize the misery that may accompany a career in the creative arts, more so than that associated with other professions (with notable exceptions, like Arthur Miller's *Death of a Salesman*).
- There are many periods in history, such as the Renaissance, when suffering among creative people was lessened because of support and appreciation from the government, the church, private patrons, and/or the general public.
- Many artists today, especially those in the fields of popular music and film, live otherwise normal lives but still enjoy fame and fortune, or at least have some financial security. Creative people in fields like high-tech may not be famous but still may be very well paid.
- Even artists who suffer are still motivated more by the joy and satisfaction they derive from their creative work than from the relief it may provide them. Along with recounting his difficulties, Van Gogh himself documented many of these joys in letters to his brother, Theo (http://www.vggallery.com/letters/main.htm).

Research done by Csikszentmihalyi (1996, pp. 58-76) also calls into question the negative personality traits often attributed to creative people. Instead, it comes closer to the holistic, connected view of arts education introduced in this paper by suggesting that a majority of creative people are fairly well balanced in regard to qualities, attitudes, and activities. Among these, they:

- Have a great deal of physical energy, but are also often quiet and at rest
- Tend to be smart, yet also naïve
- Combine playfulness and discipline, responsibility and irresponsibility
- Alternate between imagination and fantasy at one end, and a rooted sense of reality at the other
- Harbor opposite tendencies on the continuum between extroversion and introversion
- Are remarkably humble and proud at the same time.
- Combine both masculine and feminine tendencies
- Are rebellious and independent, but must also believe in the importance of mastering the rules of their domain
- Are passionate about their work but also objective about it as well.

Whether or not such a balanced personality is there to begin with, creative people may seek and achieve it through the very act of creativity. This, at least, is the position taken by psychologists like Abraham Mazlow and Rollo May. Mazlow (1943) identified creativity as an essential component of "self-actualization," the highest category in his "hierarchy of human needs." May, in his book *The Courage to Create* (1974), takes a similar stance, disputing psychoanalytical models that define creativity in negative terms like regression, sublimation of unconscious impulses, or the need to compensate for weaknesses. Instead, May says, "The creative process must be explored not as the product of sickness, but as representing the highest degree of emotional health, as the expression of normal people in the act of actualizing themselves" (p. 38).

Practical Procedure for Cultivating Creativity II: Shaping Creative Problems

In celebrating the positive sides of creativity and debunking myths that accentuate the negative, we must avoid the opposite extreme: the popular presentation of creativity as all fun and games. Instead, we must admit that creativity (especially with a capital "C") poses two significant challenges: learning the skills and concepts necessary for the field in which we hope to create, and engaging creative/critical thinking to push the field in new directions. Patricia Stokes (2006) says the same thing, using the language of "constraints." In her words, creativity involves "mastering the constraints that define a domain; [then] devising novel constraints that expand it" (p. xiv). Stokes admits that thinking of creativity in terms of constraints flies in the

face of popular ideas about "artistic freedom," but says that that concept is itself a myth: "Free to do anything, most of us do what's worked best, what has succeeded most in the past. This is, in fact, the definition of an operant: a behavior that increases in frequency because it has been successful. Successful solutions are reliable, not surprising, predictable, not novel; already accepted, not creative." For that reason, Stokes argues that, "the more constrained the solution paths, the more variable, the more creative, the problem solvers" (p. xii).

This theory brings us back to the idea mentioned earlier – that creativity begins with a genuine problem, one that calls for a creative solution simply because it cannot be handled in the usual ways. In Stokes' terms, these problems are "ill-structured," unclear. Well-structured problems are the ones we often find in math books; they have one correct answer and a predetermined way to get to that answer. The equivalent in visual art would be a "paint by numbers" kit. Ill-structured problems are the ones artists choose for themselves, like the Cubists' problem of how to show objects from different angles at once. Problems like this are "ill-structured" because they have no single correct answer and so invite multiple responses that all could be correct. Other correct responses to the Cubists' problem are pre-perspectival Egyptian or medieval art, multi-view design drawings, as well as the inventive spatial solutions of children in Lowenfeld's "schematic stage" (1957, pp. 146-151).

The freedom to come up with multiple correct responses does not refute Stokes' initial claim that creativity requires constraints. Instead, Stokes shows that even the most ill-structured problems still involve constraints such as: the goal to be accomplished, the medium to be used, and the form or style in which the work is to be produced. According to Steven Harnad, Stravinsky emphasized the function of constraints when explaining why he continued to compose tonal music after most composers had abandoned the tonal system, saying that, "'You cannot create against a yielding medium.' He needed the tonal system as a constraint within which he could exercise creativity" (http://www.psych.utoronto.ca/users/reingold/courses/ai/cache/harnad.creativity.html#FN2).

Most important in this regard, creative problems must incorporate pairs of related constraints, in which one constraint precludes or blocks the habitual response, while the other promotes a novel or surprising one. In Cubism, according to Patricia Stokes (2006), one set of constraints blocked traditional representational painting techniques where the goal was to paint what the artist *saw*. This required painting the subject from a single point of view, using local color, and creating the illusion of depth. The other set of constraints promoted non-traditional responses in which the goal was to paint what the artist *knew*. To the Cubists, this meant depicting at once multiple points of views of the subject matter. That first constraint then led to additional constraints, such as using a monochromatic palette which would make the fragmented object easier to "read," and creating a "flat, patterned picture plane" (pp. 2-6).

The concept of "creativity from constraints," combined with ideas from Dewey (1902), Vygotsky (1978), Winner (1993), and Berger (2003) can be translated into guidelines arts teachers can follow to develop problems that engage creative responses, while challenging students, and facilitating the likelihood of "flow":

- The problem must be ill-structured, with no single correct answer, inviting varied responses which could all be correct.

- The problem is "authentic" in that it is truly relevant to the given domain, the kind of problem that would interest a professional in the field.

- The problem engages students' personal interests by being meaningful to them and connected to what they already know, while at the same time pushing them to learn more.

- The problem is age/stage appropriate, allowing accommodations for different strengths, weaknesses, learning styles, intelligences, and interests.

- The problem has paired constraints: some blocking habitual response and others inviting inventive, individual solutions.

- The problem is neither too hard, leading to frustration, nor too easy, leading to boredom.

- Vygotsky's "zone of proximal development" is supported by teaching.

- The problem involves processes that can be applied to similar problems.

- Assessment should be integrated into the process, not just at the end (see Section IV, PPCC).

Arts educators have a vast repertoire of both well-structured and ill-structured problems from which to choose. In selecting appropriate ones, we naturally try to avoid frustration when the problem is too difficult, and boredom when the problem is too simple or familiar. But this is not always easy to do in light of the varying levels of ability and interest among our students. A general formula from a developmental standpoint might be to start with well-structured problems for beginners and students who are slower to catch on, moving toward more open-ended problems for intermediates, eventually allowing advanced students to determine their own problems. Another strategy would be to imbed skill-building tasks as preliminary activities for more involved creative projects (such as in the examples cited earlier*)*. Yet, even by themselves, skill-building assignments can provide opportunities for creative exploration.

SECTION III: *CREATIVITY AS IRRATIONALITY: THE MAD SCIENTIST VS. THE CREATIVE PROCESS*

Defining creativity as "merely" a matter of solving problems might seem to take the magic and enjoyment out of the process. Problem-solving sounds more like an intellectual effort or a practical procedure, with

solutions coming from step-by-step methods and logical sequences, as in the case of mathematical word problems. By contrast, real creativity is more often characterized by feelings or intuitions, with solutions emerging suddenly out of nowhere – "a bolt from the blue!" Similarly, we think of problem solvers as engineers with calculators or consultants sporting briefcases and flowcharts. When we picture creative people, we instead envision eccentrics who dress oddly, behave in unconventional ways, and make statements that are totally off the wall. These assumptions are associated with a third myth about creativity, in which it is identified with irrationality.

Along with inspiration and eccentricity, another aspect of the myth of creativity as irrationality follows inevitably from the previous myth relating creativity to suffering. That is the long-standing view that creative people are prone to emotional instability or just plain insanity. The stereotype associated with this myth is the mad scientist, exemplified by Mary Shelley's character, Victor Frankenstein, the obsessed doctor who sought the secret of life and, in the process, created a monster. An actual, and far more benign, example is John Nash, the Nobel Prize-winning mathematician portrayed in the film, *A Beautiful Mind,* as a paranoid genius haunted by hallucinations, who chased pigeons around the Princeton campus, and wrote formulas on window panes.

Creative irrationality in the arts is equally familiar. Early examples include the Dionysian revels that gave birth to the theatre and the hallucinatory imagery of Hieronymus Bosch. Later on, we have the visionary poetry of William Blake and the fantasy tales of Lewis Carroll. Despite, or perhaps because of, the modern era's emphasis on reason and science, the 20th century brought with it all manner of irrationality in the arts, including Dadaism, Surrealism, the Theatre of the Absurd, and the "nonsense poems" of Edward Lear. Recent examples of artistic irrationality include the work of "outsider artists" from mental institutions (http://www.artandculture.com/cgi-bin/WebObjects/ACLive.woa/wa/movement?id=1046). In popular culture, the myth of creativity as irrationality inspires movies like the one mentioned above, but it also becomes a reality in rock concerts, which, like the ancient Dionysian festivals, involve both performers and audience members in a kind of collective creative madness, frequently enhanced by alcohol or drugs.

Section III.1: Roots and Attributes:
As suggested above, the myth of creativity as irrationality is as old as the myths previously considered. In this case, its roots can be traced to pre-historic, as well as to living pre-modern, cultures where creativity was (and is) largely in the hands of "shamans," powerful figures who are, at once, spiritual leaders, healers, and magicians. Although religious in intent, shamanistic rituals

resemble both Dionysian revels and rock concerts in that they also use the arts typically combined with drugs or other mind-altering methods to produce ecstatic states. Recent research suggests that such rituals may even have been the source of the first known paintings on the walls of Neolithic caves (Lewis-Williams, 2002).

Australian Aborigines today still consider painting to be a ritual act, in which their imagery comes from a sacred source called "The Dreamtime." According to John Carrick (1996), "The Dreamtime is the period in which creative acts were performed by the first ancestors of men – spirits, heroes, and heroines who established the pattern of nature and life, and created man's environment. The Dreamtime is a process as well as a period: it had its beginning when the world was young and unformed, but it has never ceased. The ancestor who established law and patterns of behavior is as alive today as when he performed his original creative acts. The sacred past, the Dreamtime, is for Aborigines also the sacred present, The Eternal Dreamtime" (1996).

Divine inspiration and communication with gods and ancestors, often through dreams, plays a prominent role in African art as well (Hackett, 1996), but, it would be a mistake to assume such attitudes are found only in traditional, non-western cultures. Plato similarly cited a divine source of creative inspiration and believed it was accessible to humans only when in an ecstatic and irrational state, a kind of divine madness. In this regard, Plato (trans., 1956) particularly targeted the poet, describing him as "a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him" (*Ion,* 534b). Such a claim was in part borne out by the poets themselves, who, from Homer through Dante and Milton, began their epic works with invocations to the muse -- not only a prayer for inspiration, but a request that

the divine creator speak through them. Homer opens the Iliad, saying: "Sing, goddess, the wrath of Peleus' son, Achilles…" (Monro, 1902, p. 1). From the Judeo-Christian tradition, Abraham Avni (1996) cites a possible connection between creative inspiration and divine madness among the Hebrew prophets.

Although on a less dramatic scale, this kind of experience is actually far more common than one might think, for nearly everyone experiences creative irrationality, and sometimes the prophetic truths that come with it, in dreams. Sigmund Freud (1958) recognized this fact, but sought a mental, rather than a mystical, explanation for the insights that emerge in poetry, prophecy, dreams, and daydreams. He found their common source in the unconscious mind, which, he discovered, could infuse even the illogical events recounted in fairy tales with symbolic significance (pp. 76-82). More recently, connections between creativity and irrationality have been supported by research that distinguishes the logical, linear functions of the left side of the brain from the intuitive, holistic aspects of the right (Pink, 2006, Edwards, 1979).

Considering all of the above, there are both positive and negative reasons to associate creativity with irrationality. Positive ones include the recognition that creativity involves attributes like intuition and inspiration that are hard to explain in rational terms. Negative ones include associations between creativity and insanity, eccentricity, and substance abuse. All these factors need a critical review before considering their implications for education.

Irrational Creativity from a Positive Perspective: On the positive side, we must begin by recognizing that, despite our deepening understanding of right brain functions and the creative process as a whole, many

aspects of creativity remain a mystery. Illustrator Maurice Sendak (2008) author of *Where the Wild Things Are,* puts it this way:

That will be the mystery that will haunt me until the day of my death: What is that thing that comes into the work that is not premeditated, that you didn't think of, that actually belongs there but you don't know how it got there? ….Something deeper is involved, deeper in myself than I know what it is. (p. 32)

According to Brewster Ghiselin (1952), irrational/non-rational elements like those alluded to by Sendak are not limited to creativity in the arts, but are found in every discipline, even supposedly left-brained fields like science and math. Based on his review of the working methods of noteworthy creators from across the spectrum, Ghiselin claims that, "Production by a process of purely conscious calculations seems never to occur" (pp. 14-15). In fact, Ghiselin's subjects describe several kinds of irrational events in their creative endeavors, which can occur at any point along the route. Speaking of the first phase of the creative process, Ghiselin highlights the *intuition* that often initiates the quest, saying: "Creation begins typically with a vague, even a confused excitement, some sort of yearning, hunch or other preverbal intuition of approaching or potential resolution" (p. 14). Mary Wigman describes such intuitions in her approach to dance:

> Any creation arises in or, rather, out of me as a completely independent dance theme. This theme, however primitive or obscure at first, already contains its own development and alone dictates its singular and logical sequence…My dances flow rather from certain states of being, different stages of vitality which release in me a varying play of the emotions and in themselves dictate the distinguishing atmosphere of the dances. (p. 78)

Albert Einstein describes another kind of non-rational process: the work of *imagination* that characterized his thinking throughout the various phases of his work:

> The words or the language, as they are written or spoken, do not seem to play any role in my mechanisms of thought. The psychical entities which seem to serve as elements in thought are certain signs and more or less clear images which can be 'voluntarily' reproduced and combined. (p. 43)

One remarkable instance of this kind of thinking occurred when Einstein, at the age of sixteen, tried to imagine what it would be like to ride alongside a light wave and wondered, "would the observer ever surpass the light wave?" (Gardner, 1993, p. 88) Imaginative images like this and the questions they raised eventually

led to his "theory of relativity," and other revolutionary ideas, prompting Einstein later to explain that: "When I examine myself and my methods of thought I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing positive knowledge" (p. 105). The gist of this statement has been popularized in a possibly misleading way, as: "Imagination is more important than knowledge" (http://www.quotationspage.com/quotes/Albert_Einstein/). While Einstein in these two statements apparently conflates fantasy and imagination, some writers distinguish the two in important ways. For Coleridge, as well as for others of his period, fantasy was a matter of the wandering mind, of dreaming and day-dreaming. By contrast, the imagination was like another sense -- a vehicle for resolving real-world problems and for reconciling "opposite or discordant qualities" in existence (Whyte, 1994).

Insight is a different kind of non-rational function in that it arrives unexpectedly at the apex of the creative process, usually following a long and laborious period of research or reflection. We call these, "eureka" moments, when the seeker suddenly "sees" the solution to the problem and immediately and correctly recognizes it as being right. The term, "eureka," comes from the proverbial story of the Greek mathematician, Archimedes, who realized while bathing how to calculate the volume of an object by measuring how much water it would displace. At that point, he leapt from his bath and ran naked through the streets of Syracuse, shouting *'Eureka!'* -- "I have found it!" Neuroscientists (Lehrer, 2008) have recently located regions of the brain associated with insight (the prefrontal lobe and the *anterior superior temporal gyrus* of the right hemisphere), and are coming to recognize what activities support and impede it. Still, these researchers say there is much they still do not understand about the process, and go on to admit that insight will "always be a little unknowable" (p. 45).

Equally unknowable is the nature and source of *inspiration.* Although, today, the term is applied to even the simplest small "c" creative act, inspiration has a special significance when used in reference to big "C" Creativity, as in this letter attributed to Mozart:

> When I am, as it were, completely myself, entirely alone, and of good cheer…it is on such occasions that my ideas flow best and most abundantly. *Whence* and *how* they come, I know not: nor can I force them…All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts *successively,* but I hear them, as it were, all at once. What a delight this is I cannot tell! All this inventing, this producing, takes place in a pleasing living dream. Still the actual hearing of the *tout*

ensemble is after all the best. What has been thus produced I do not easily forget, and this is perhaps the best gift I have my Divine Maker to thank for. (Ghiselin, 1952, pp. 44-45)

Such phenomena exemplify "flow," or that sense of inner and outer connectedness at it's best. Though hardly common, states like this have also been reported by other great creators, including some contemporary ones. For example, the Beatle, John Lennon, wrote about his inspirations in much the same terms as Mozart: "When real music comes to me - the music of the spheres, the music that surpasseth understanding - that has nothing to do with me, cause I'm just the channel. The only joy for me is for it to be given to me, and to transcribe it like a medium...those moments are what I live for." (http://www.quotedb.com/quotes/2005)

Finally, there is the creative *impulse*, itself: the unaccountable, yet urgent, need that compels certain individuals to create time and again. For some, this impulse emerges in early childhood and lasts a lifetime, as with Mozart and Picasso. For others, it arrives unanticipated in the midst of life. This was the case with Tony Cicoria, a 42-year-old orthopedic surgeon who was the subject of an article by the neurologist, Oliver Sacks (2007), entitled "A Bolt from the Blue." Usually a metaphor, here it is meant to be taken literally, because Cicoria was actually struck by lightening. As a consequence, he had a near-death, out-of-body experience, but somehow survived, and then, for no apparent reason, became obsessed with music. First, he wanted to listen to it all the time; next he taught himself to play the piano; then he started hearing music all the time in his head, leading him finally to start composing. Although a man of science, Cicoria used religious language much like Mozart's and Lennon's to account for his newfound passion for music and for its relationship to his brush with death. As Sacks explains, "Cicoria grew to think he had had a sort of reincarnation, had been transformed and given a special gift, a mission, to 'tune in' to the music that he called, half metaphorically, 'the music from heaven'" (p. 39).

Irrational Creativity From a Negative Perspective: Exuberant as are these descriptions of the positive side of creative irrationality, the negative side can be no less compelling. This involves associations between creativity and psychological problems including schizophrenia, depression, bi-polar disorder, and anti-social behavior. Psychologist Louis A. Sass, author of *Madness and Modernism: Insanity in the Light of Modern Art, Literature and Thought* (1992), addressed this topic on a radio broadcast on "Art and Madness" (2001). The transcript reads as follows:

> Dr. Sass tells us that poets like William Blake, Lord Byron, Shelly and Keats all suffered
> from manic-depressive illness…more recently the poet Robert Lowell and the writer
> William Styron have been linked to depressive illness. Most often, artists who focus on

emotions and feelings in their work are manic-depressive whereas artists who remove themselves from the world are more often associated with schizophrenia. Creative people with schizophrenia often experience a sense of alienation from the self, from their bodies and from the world. They become hyper-self-conscious but are able to step outside themselves, allowing a more cerebral form of creativity. Examples of this include philosophers like Ludwig Wittgenstein, who was a schizoid individual and the mathematician, economist, and Nobel Laureate John Nash.

Such statements could be interpreted to imply that certain mental disorders actually benefit creativity, as when the manic side of the bi-polar disorder provides the energy, enthusiasm, and optimism needed to work through difficult problems, while the depressive side and depression itself yields a depth of feeling valuable for self-expression. Paranoia, schizophrenia, and certain forms of neurosis are also associated with hyperactive imaginations and so could potentially produce inventive ideas and original ways of seeing things. Whether or not these benefits are real or imagined, creative people with genuine mental problems are sometimes known to resist treatment for fear that, once cured, they will cease being creative (Kramer, 1993; Miller, 2005).

Even when creative people are not mentally deranged, they may seem to be, due to their eccentric appearance and behavior. Think of Salvador Dali with his pointed, upturned mustaches and his wide-eyed stare, or Albert Einstein, with his unkempt white hair flying as he rides around in circles on his bicycle. Despite such examples, Csikszentmihalyi (1996) claims that most creative people appear quite ordinary in daily life. He then describes some of the greatest ones – Leonardo da Vinci, Isaac Newton, Thomas Edison – as "reclusive," "obsessive," and "colorless." Speaking of da Vinci, Csikszentmihalyi says, "If you had met him at a cocktail party, you would have thought that he was a tiresome bore and would have left him standing in a corner as soon as possible" (pp. 26-27). Nonetheless, many young people confuse the two forms of creativity, putting more imagination into the way they dress and act than in the more demanding work of creativity in a particular artistic discipline.

Far more disturbing and dangerous is the attempt to enhance creativity through chemical means. This tendency may seem like a modern phenomenon, but it probably dates back to prehistoric times. In addition to the suspected use of drugs by cave painters noted earlier, Karen Armstrong (2006) cites archeological evidence that indicates Indo-European poets nearly seven thousand years ago sought inspiration from a plant called *soma* (p. 6). Continuing in the same tradition, Samuel Taylor Coleridge claimed to be on opium when he wrote his famous poem, "Kubla Kahn" (Ghislin, 1952, p. 84). Indeed, creative people have used or abused

a range of substances, from marijuana and heroin during the post-WWII Beatnik era, to hallucinogenic drugs like LSD among the Hippies in the 1960's, to cocaine and methamphetamines for the Hip Hop generation, today. Aware of such drug usage among famous creators, past and present, young people seeking to be creative in the arts may follow the same path, assuming drugs and creativity are necessarily linked.

Creativity from a Holistic Perspective: "Positive psychologists," on the contrary, would likely dispute any claim that creativity benefits in the long run from either insanity or drugs, linking it instead to a high degree of mental health. In this paper, I join other arts educators (e.g., Campbell, 2006) to extend the idea still further, saying that creativity requires more than just a healthy mind, but should engage the whole person, integrating mental, emotional, physical/sensory, and even spiritual functions. F.M. Cornford (1950) speaks of this integrated condition when describing the intuition the ancient Greek mathematician, philosopher, and musician, Pythagoras, must have had in suddenly realizing that "all things are Number," the fundamental principle underlying all mathematical physics, up to and including the work of Einstein:

> When I speak of intuition, I by no means exclude intellect and feeling, or even sense perception. The total state of our consciousness always contains all these elements…To return to Pythagoras' discovery: it is certain that a long travail must go before the birth of an intuition such as this, which suddenly sees widely scattered patches of knowledge as significant parts of a coherent picture. I suspect that, in approaching the moment of illumination, the soul must have reached out with every power intent; and moreover, that such phases of enhanced activity have alternated with other phases of passive acceptance, where thought was merged in feeling and strength was drawn from the humblest roots of being. (p. 25)

According to Cornford, Pythagoras grasped this principle, not by thinking about math, physics, or even philosophy. Instead, the realization emerged in a cross-disciplinary leap while he was reflecting on the harmonic nature of music. Cornford therefore entitled the article from which the quote was taken, "The

Harmony of the Spheres," recalling John Lennon's metaphorical link between music and the cosmos. As Efland has indicated, this capacity to make such connections, whether metaphorical or actual, is a key to creative work at any level and in any field. By the same token, holistic processing can be key both to recognizing creative connections, and bringing new connections into being in some tangible and practical way. On the physical plane, creative ideas must be tied to skills that can give them form, lest they remain merely ideas. Emotions play their part in providing the motive force behind the creative effort, whether it is love of truth (Scheffler, 1991), the passionate desire to solve a problem, an empathetic response to another person's concerns, or the need to express oneself. The intellectual component is typically the idea or intention guiding the effort, while the spiritual component lies in the inspiration, or the personal values (Campbell, 2006) embodied in the effort. As already mentioned, holistic engagement also contributes to the sense of "flow" we get when working on a particular piece. Over time, positive psychology suggests that it can help forge an integrated personality, necessary for a life of creativity, fulfillment, and meaning.

Section III.3: Educational Implications

Even as mainstream education increasingly appreciates the value of holistic development, it still places primary emphasis on the cognitive domain. As a result, hands-on activities, as well as those that engage the emotions and the spirit, are still relative rarities, especially in academic courses. It would be all the more unusual to find educators (at least those outside the arts) who feel comfortable doing activities associated with irrationality. Therefore, the present myth, like the previous one, must be handled with care when working in schools.

Safeguarding the Mystery. Arts educators who are concerned to foster creativity in the fullest sense possible have a challenge before them. On the one hand, they do not want to present this most essential aspect of their field as something outside of, or antithetical to, the fundamental academic concern to teach students to think. On the other hand, they cannot pretend that creativity can be reduced merely to an intellectual activity or a set of concrete testable tasks, especially when its mysteries have been so well documented by psychologists and creators, alike. One way to sidestep the controversy, as indicated above, is to call these mysterious processes "non-rational" or "a-rational," as opposed to "irrational," with all its negative connotations. Another way is to link creativity to right-brain functions that at least have the neurophysiologists' stamp of approval.

Dichotomies between right and left are useful, especially in helping to justify a role for the arts in schools as "right-brain" complements to "left-brain" academics. Yet, all such divisions are misleading when it comes to

creativity, which, in any field, cannot be reduced to half a brain or any limited set of functions, mental or otherwise. In fact, recent research (Schiferl, 2008) has even questioned Betty Edwards' (1979) fundamental claim that observational drawing is right-brained. Thus, we reaffirm a holistic approach in which creativity is a matter of the whole mind (including some aspects that are logical and rational as well as others that are harder to pin down) and where mental functions are fully intertwined with emotions, perceptions, and actions.

Besides its over-emphasis on intellect, contemporary education fails to support creativity in other ways. First, with its push to leave no child behind in terms of achieving grade-level competencies, it allows little time for "wonder." Second, with standardized tests always looming, nothing can be "left to chance." Yet, wonder and chance are essential components of creativity. Thus they cannot be ignored, but must be "invited" in educationally appropriate ways. In this regard, a remark from the famous French scientist, Louis Pasteur provides a clue: "Chance comes only to the prepared mind" (Harnad, n.d.). Following what was said above, this phrase may be adapted to provide a formula for cultivating creativity in schools. The part about preparation recalls the need to develop skills and knowledge essential to the domain being studied. The reference to chance, however, reminds us that preparation, though necessary, is never sufficient. Even the best-trained mind must still be left open enough to give "chance" a chance!

In bringing both parts of the equation together, the West has something to learn from the East. There, practitioners of traditional Asian arts spend years preparing themselves by copying and following precisely the directions of their masters, while simultaneously practicing meditation techniques to help them remain receptive to inspiration. Western creators have often been inspired by Eastern practices and ideas such as those of Zen Buddhism. Among these, composer, John Cage, and choreographer, Merce Cunningham sought to take the "ego" out of their art by creating works in which much of what happened was left to chance. Contemporary composer, John Adams (2008), recently wrote this about Cage:

> Cage advocated an open acceptance of "no matter what eventuality," and, in order to take the "ego" and "taste" out of the creative act, he devised procedures such as tossing coins or using maps of stellar constellations to derive pitches, dynamics, and durations. (p. 36)

Thomas Edison, inventor of the electric light, the phonograph, and other modern miracles, had his own way of opening up his mind as reported by Twyla Tharp (2003). After long hours in the lab, Edison "liked to sit in a 'thinking chair" holding a metal ball bearing in each palm with his hands closed. On the floor, directly under his hands, were two metal pie pans. Edison would close his eyes and allow his body to relax.

Somewhere between consciousness and dreaming his hands would relax and open without effort, letting the ball bearing fall noisily into the pie pans. That's when he would wake up and write down whatever idea was in his head at that moment. It was his way of coming up with ideas without his conscious mind censoring them" (p. 101).

Such practices have been reported by and about creative people for centuries. Now their efficacy can be confirmed and *almost* explained by research about one creative function that does seem housed mostly in the right-brain: insight. According to researchers Mark Jung-Beeman and John Kounios in the article cited above (Lehrer, 2008), insight is a "delicate balancing act" between effort and openness. "At first, the [left] brain lavishes the scarce resource of attention on a single problem. But, once the brain is sufficiently focused, the cortex needs to relax in order to seek out the more remote associations in the right hemisphere, which will provide the insight" (p. 43).

The relaxation stage is also crucial because it allows the brain to produce Alpha waves, which are known to accompany the arrival of insight. This helps explain why insights happen in warm baths, as in the case of Archimedes, as well as right after waking, while walking in the country, or following meditation. By contrast, activities commonly used to facilitate learning and problem solving, like focusing on the problem, minimizing distractions, and paying attention only to relevant details, can actually impede insights. As the article states, this "clenched state of mind may inhibit the sort of creative connections that lead to sudden breakthrough" (p. 43).

Inviting the Non-rational: Since napping, meditating, taking warm showers, and going for long walks are neither practical nor appropriate as classroom activities, we must find other ways to invite the non-rational when teaching the arts in public schools. Examples from the section on originality were improvisation and theatre games. Others, which can be done in the *Notebook of Creative Inquiry*, include the psychoanalytic practice of recording dreams and Betty Edwards' (1979) right-brain drawing exercises, like blind contours or upside-down drawings. We can also take advantage of a set of activities or "games" developed by writers and artists of the Surrealist movement, André Breton, René Magritte, Max Ernst, and others, for this exact purpose, i.e., "to break through conventional thought and behavior to a deeper truth" (Gooding, 1995). Among these "surrealist games," the most famous is *automatic writing*:

Sit at a table with pen and paper, put yourself in a 'receptive' frame of mind, and start writing. Continue writing without thinking about what is appearing beneath your pen. Write as fast as you can. If, for some reason, the flow stops, leave a space and

immediately begin again by writing down the first letter of the next sentence. Choose this letter at random before you begin, for instance a "t', and always begin this new sentence with a 't'. (p. 17).

Inventive activities can also be related to the academic aspects of arts education – aesthetics, criticism, and history. One such activity, derived from the Rorschach test used in psychology, is giving students abstract art, wordless music, or modern dance to study and interpret in any imaginative way they choose. Once the interpretation is made, however, students would be required to defend and explain their perspectives by referring to elements and principles in the discipline.

Safe Havens for Creative Eccentricity and Self-Exploration: Other educational considerations derived from the myth of creativity as irrationality are of a more personal nature. Initially, there is the task alluded to above of helping students distinguish eccentricity in dress and behavior from creativity, itself. This task, like others previously considered, is a matter of balance. On one side of the scale is our concern to provide safe havens for students who come to an arts classroom in part because it is the one secure place in schools where they can be different and be appreciated for their differences. On the other side of the scale is our professional responsibility to teach them how to turn their unique personal qualities into unique works of art, music, dance, or drama. Balancing the two, we can help students stand up to peer pressure and other arbitrary societal constraints, while enabling them to conform intentionally to the constraints essential for success in our arts discipline.

Related to this is yet another balancing act: helping students with mild to severe psychological problems constructively channel their otherwise troubling attributes, while finding ways to encourage "normal" students to uncover and utilize unconscious parts of themselves that they would otherwise deny. Finally, there is the challenge for ourselves as teachers when working with all these populations, of, at least to some extent, giving up control. For, if the creative process is in any way "irrational," there is no way we can fully direct the process or predict in advance what the outcome will be. In other words, when we issue an invitation to our students to be creative, we must be prepared for the unexpected, and even the inexplicable.

Practical Procedures for Cultivating Creativity III: The Creative Process
Fortunately, there are established structures for cultivating creativity in various fields that balance discipline and freedom, method and madness, right and left brain functions, as well as teaching and letting go. One such structure is the "scientific method" and related habits of mind, which John Dewey described as "reflective thinking" (1910). Designers and architects use a similar approach calling it "the design process" (Lawson, 1997). The generic name in our case is "the creative process." Although there are some differences

in the terms used by various authors who write about the process, the stages and sequence are largely consistent. *The Creative Spirit* (1992), by Daniel Golemen *et al,* provides a succinct formulation of the common steps. As discussed above, this formulation assumes there is already a problem to be solved:

Step 1: Paving the Way

The first step is a matter of preparation and research into the issue at hand. According to Goleman *et al* (1992) this stage requires that we "immerse [ourselves] in the problem, searching out any information that might be relevant. It's when [we] let [our] imagination[s] run free, open [ourselves] to anything that is even vaguely relevant to the problem. The idea is to gather a broad range of data so that unusual and unlikely elements can begin to juxtapose themselves. Being receptive, being able to listen openly and well, is a crucial skill here" (p.18). John Dewey (1910) would point out that, here, we also reflect on what we *already* know about the situation.

Step 2: Incubation

After actively accumulating all the data we can, and reflecting on our prior knowledge and past experience, we go into a more passive mode when we allow our mind to process the material we have gathered. Though hard to define precisely, this stage calls forth a number of evocative metaphors. Goleman *et al* mix many of them. They begin by calling it the "incubation" stage, then say this is the point when we let the problem "simmer" so that we can "digest" what we have taken in. Continuing, they explain that, "Whereas preparation demands conscious effort, much of what goes on in this stage occurs outside focused awareness, in the mind's unconscious. As the saying goes, you 'sleep on it'" (p. 20).

This last phrase is actually more than just a metaphor, because the mind does do creative work during sleep. It also does it, as noted earlier, during other seemingly unrelated activities like meditation, jogging, daydreaming, and taking a bath. While Goleman *et al* and Freud locate the processing that occurs in this phase in the unconscious mind, Lawrence Kubie (1958) places it in what he calls the "preconscious," a fluid function that is free from the pressures of reality that constrain the conscious mind, as well as the neuroses and fixations that are features of the Freudian unconscious. Kubie's pre-conscious mind, though introduced half a century earlier, evokes contemporary neuroscientists' description of the "prefrontal cortex."

According to researchers Earl Miller and Jonathan Cohen (Lehrer, 2008), the prefrontal cortex is like the "conductor of an orchestra," where the players are various parts of the brain. This, they say, is the

part that is "responsible not only for focusing on the task at hand but for figuring out what other areas need to be engaged in order to solve a problem" (p. 45). The prefrontal cortex thus can appropriately draw upon and bring together unconscious and conscious thoughts, while engaging right and left-brain functions. The prefrontal cortex also lights up when insights occur, so it somehow knows when the right answer has been found.

Step 3: Illumination

Regarding the next stage, that of "illumination," Goleman *et al* say, "this is the moment that people sweat and long for, the feeling 'This is it!'" (p. 22). The term, "illumination," like the term "inspiration," is used metaphorically in all kinds of instances, but it literally applies to cases of genuine insight, as in Archimedes' "Eureka!" According to Lehrer (2008), insights are accompanied by something like a flash of light in the brain, the result of a "spike of gamma rhythm, the highest electrical frequency generated by the brain." Lehrer adds that, "Gamma rhythm is thought to come from the 'binding' of neurons, as cells distributed across the cortex draw themselves together into a new network, which is then able to enter consciousness. It's as if the insight [goes] incandescent" (p. 43), This internal illumination is also accompanied by an unshakable certainty that the right answer has, indeed, been found. Sometimes, of course, the feeling that we have the answer turns out to be wrong. But surprisingly often, the light of insight reveals a genuine truth.

This fact raises several as yet unanswerable questions about creativity, like how "simple cells recognize what the conscious mind cannot," and "how they filter through the chaos of bad ideas to produce the epiphany" (Lehrer, 2008, p. 45). With neuroscientists baffled by such mysteries, small wonder creators like Homer and Milton, Mozart and Cicoria evoke divine provenance when speaking of inspiration and illumination. But even when creative inspirations do seem to come from some higher source, they may not arrive as instant insights. On the contrary, some emerge slowly and painfully over a long stretch of time, as was purportedly the case for the Prophet Muhammad who, according to Islamic tradition, received the Koran in a series of angelic revelations (Armstrong, 1993). In addition, with the exception of those rare recipients of genuine insight and divine revelation, the creative process does not stop with the illumination. On the contrary, most creators cannot be certain of what they have found until they put it to the test.

Step 4: Translation

This leads to the final stage when, according to Goleman *et al* (1992), "… [we] take [our] insight and transform it into action" (p.22). John Dewey (1910) describes this stage as the point when

researcher attempt to prove (or disprove) their hypothesis through experimentation. Speaking more generally, he explains that problems of all kinds are addressed by "trying" out a possible solution and "undergoing" the consequences of our actions. In this way, we see if our effort succeeded in solving the problem, or if, instead, we have to "go back to the drawing board." Yet, even when our insights or hypotheses turn out right, it's not necessarily the end of the process, for once translated into action, they may open up a whole new set of questions.

The creative process, so described, can be directly applied to project-based learning using the principles of problem-formulation listed in the previous section, while employing the *Notebook of Creative Inquiry* to record initial research, emerging ideas, and ongoing reflections. When setting up such projects, however, we must watch out for what Goleman *et al* (1992) call the "Creativity Killers." (pp. 61-64) These include pedagogical practices like surveillance, evaluation, and over-control, as well as seemingly practical matters like time constraints: holding to a strict deadline without allowing sufficient opportunity for each essential step.

Here, too, a balance must be struck since most students need deadlines to keep them focused on the task at hand. Other potential "Creativity Killers" can be equally ambiguous. For instance, critical judgment is often supposed to be an automatic inhibitor of creative impulses, but this may apply mostly to the initial brainstorming stage, since, as noted above, ideas and even insights must eventually be tested to see if answers found are right and if standards of quality have been met. Similar ambiguities apply to systems of rewards, restrictions of choice, and the role of competition. Depending on the students, the problem at hand, and the way each element is employed, these may be either harmful or helpful.

Goleman *et al* (1992) also list attributes that are almost universally helpful. Among these are attitudes, such as keeping faith in one's abilities, having the courage to take chances, daring to be positive, valuing intuition, and sustaining the spirit of caring (pp. 128-135). Others mentioned throughout the book are more procedural, like making precise observations, asking penetrating questions, and engaging in reflective listening. Finally, the authors list qualities of character, including the compassion that enables us to empathize with others while forgiving our own mistakes. Most important, Goleman *et al* recall what was said above about the importance of conscious perception. They call it "being awake!" (pp. 154-157).

SECTION IV: *CREATIVITY AS ALIENATION*: THE UNAPPRECIATED VISIONARY VS. A CULTURE OF CREATIVITY

The fourth myth equates creativity with alienation, picturing the creative person as an unappreciated visionary, or else as a rebel against the establishment. Elements of truth here stem, in part, from the fact that alienation may naturally follow from the previous myths. In reference to the first myth, creative people may be criticized, ostracized, or worse, when their original ideas threaten established ways of life, or oppose established beliefs and values. A prime example of this was Charles Darwin, whose *Theory of Evolution* called into question biblical traditions and religious dogma about the nature and purpose of human life, thereby challenging the supreme authority of the Church. At the time, Darwin was deeply concerned about the danger of such an affront, and as a result did not publish or make public his findings for many years, until circumstances forced him to do so (Quammen, 2006). More than a century later, Darwin and his ideas remain the subject of vehement controversy. In reference to the second myth, personal suffering or professional difficulties may cause some creators to intentionally set themselves apart from society and go to isolated locations where they can pursue their purposes unconstrained. Visual artists are particularly famous for this. They include Gaugin, who abandoned a career and family for Tahiti; Cezanne, who fled Paris to seclude himself in Provence, in the south of France; and Georgia O'Keefe, who spent her later years alone in the New Mexico desert. Regarding the third myth, the fact that creative people think differently from others can mean that they are misunderstood or doubted by their peers, even if they eventually emerge as prophets. In this case, the example comes from politics: William H. Seward's purchase of Alaska was known as "Seward's Folly," until gold and later oil were found in Alaska's seemingly barren expanses. Even given these well-known examples, however, the validity of connecting creativity with alienation must itself be called into question, especially in the context of education and the widespread problem of alienation among contemporary youth.

Section IV.1: Roots and attributes:

The myth of creativity as alienation is grounded in tales of heroes and heroines who speak truth to power, take things into their own hands, refuse to sell out, stand up to authority, or outsmart the establishment, all for a good cause, but who then are spurned or punished by society for their efforts. Two examples from ancient Greece illustrate the different aspects of the myth. The archetype of the unappreciated visionary is Cassandra, the prophetess who foresaw the tragic outcome of the Trojan War, but who had been cursed by the gods so that no one would believe her. The archetypal rebel was the titan, Prometheus, the divine artist who first formed human beings out of clay, then stole fire from the gods to give life to his creations. This brought on the wrath of Zeus, chief of the gods, who had Prometheus eternally chained to a rock, then sent an eagle each day to peck out his liver, only to have it grow back the next day to be pecked out again. Humans continue to honor Prometheus with works of art that tell his tale. Among these are a play (or a trilogy of plays) by Aeschylus, a painting by Rubens, and a composition by Beethoven.

Prometheus is also honored by the word, "promethean," which is used to describe artists like the three just listed. It means "boldly creative; defiantly original" (American Heritage Dictionary, 2007). The literal translation of the Greek word, *prometheus*, is equally significant. It means "foresight," indicating the visionary role of creators in foreseeing future needs. Interestingly, Prometheus had a brother, Epimetheus, who created the beasts, but is best known for opening Pandora's box and letting all manner of evil loose on the world. In Greek, the word, *epimetheus,* means "hindsight," evoking the unforeseen negative consequences of ill-conceived creative efforts, another reason why creators may be spurned by society (file:///Users/admin/Desktop/prometheus_myth.htm).

In ordinary human experience, the myth of the creative person as alienated individualist is reenacted in the form of adolescent rebellion. Alienation during the teenage years has several causes. One is an idealistic vision of how the world should be, combined with anger at the way it really is. Another is the need teenagers have to forge their own values and sense of identity, which often requires them to break away from the control imposed on them by parents, schools, and society. As a result, many young people feel isolated not only from family and community, but also from their peers. These feelings, in turn, may lead to behavior that only alienates them further, e.g., deviating from the norm in dress or behavior, breaking the law, or directly confronting authority with rebellious acts. Certain adult creators similarly pit themselves against "the establishment" and some actually break the law. Yet, even when creative acts are more modest and inward, Twyla Tharp (2003) says there is always some element of rebellion:

> Creativity is an act of *defiance.* You're challenging the status quo. You're questioning accepted truths and principles. You're asking three universal questions that mock conventional wisdom: 'Why do I have to obey the rules?' 'Why can't I be different?' 'Why can't I do it my way?' These are the impulses that guide all creative people whether they admit it or not. Every act of creation is also an action of destruction or abandonment. Something has to be cast aside to make way for the new. (p. 133)

For Albert Einstein, as portrayed by Walter Isaacson (2007), creativity was clearly intertwined with a sense of rebelliousness, which led him to challenge the dominant paradigms of physics, as well as to stand up to Senator Joseph McCarthy and the House Un-American Activities Committee during

the "Red Scare" of the 1950s. Tharp's (2003) exemplar from the arts in this regard is Ludwig von

Beethoven:

> *Beethoven, the most truculent of artists, not only picked fights with musical forms, reinventing our notions of the shape and scope of symphonies and sonatas, he reinvented how society regarded composers and musicians. Before Beethoven, composers were treated like skilled servants; they were paid whatever their rich and royal patrons wanted to pay. Beethoven changed all that. He demanded and got lucrative fees for his services, and was one of the first composers to dine with his hosts rather than with the help when he performed in his patrons' homes. (p. 134).*

Reading between the lines, however, it is clear that Beethoven, even at his most rebellious, maintained a close connection with his patrons, who paid for his compositions, and who alone could assure that his music would continue to be performed. In fact, all successful creators must have support of various kinds if they are to fulfill the promise of their genius. Speaking about this topic, Csikszentmihalyi (1996) claims that creativity is *never* just a matter of what goes on in an individual person's mind (p. 23). Rather, it must be part of a complex system involving the *individual*, a *domain,* and a *field.* Domains consist of "a set of symbolic rules and procedures, (p. 27)" which are used and modified by the creative individual to create his or her new work. Among the domains considered here are the visual arts, music, theatre, and dance; others include science, mathematics, philosophy, and literature. Csikszentmihalyi (1996) further explains that such domains "are in turn nested in what we usually call culture, or the symbolic knowledge shared by a particular society or by humanity as a whole" (p. 28). The field consists of individuals who currently "act as gatekeepers of the domain. It is their job to decide if a new idea or product should be included in the domain" (p. 28). In the visual arts, "[t]he field consists of art teachers, curators of museums, collectors of art, critics, and administrators of foundations and government agencies that deal with culture. It is this field that selects what new works deserve to be recognized, preserved and remembered" (p. 28).

The third component, the individual, is only able to successfully create by interacting with the other two components. Writing about science, Csikszentmihalyi (1996) points out that, "Edison's or Einstein's discoveries would be inconceivable without the prior knowledge, without the intellectual and social networks that stimulated their thinking, and without the social mechanisms that recognized and spread their inventions" (p. 7). The same could be said of Picasso's paintings, Stravinsky's music, Martha Graham's dances, and Samuel Becket's plays.

The "system view" of creativity illustrates a concrete way to understand creativity, mentioned at the beginning of the paper, in which the question is not *what* it is, but *when* it is. Csikszentmihalyi (1996) answers that question by suggesting that "creativity occurs when a person, using the symbols of a given domain . . . has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion in the relevant domain" (p. 28). So described, the question of *when* is also closely tied to the question of *where*, for certain social environments tend to be more conducive to cultivating and supporting creativity than others. In the past, these cultures have prominently included Greece in the Golden Age, Renaissance Florence, and 19th-century Paris. According to Csikszentmihalyi (1996), each of these cultures combined widespread wealth -- which allowed leisure time for learning and experimenting -- with opportunities to bring together people with different backgrounds who have different beliefs, lifestyles, and knowledge, thus enabling "individuals to see new ideas with greater ease" (p.9). Whether or not these conditions exist in society at a given time, they might still serve as guidelines for cultivating a creative culture in the arts classroom. The following examples focus on fostering a sense of outer connectedness to complement the holistic, centered, inner connectedness characteristic of "flow."

Part IV.2: Educational Implications

An arts classroom that supports creativity combines many of the factors addressed in the previous sections, while providing a safe haven for alienated students who feel they don't fit in anywhere else in school. One way it does this is by allowing young people to think differently and try out new ways of doing things. Another way is by welcoming diversity since, as noted above, the mingling of people with different backgrounds and experiences can enhance the creativity of all. But arts classrooms can still go further to address alienation and to meet students' creative needs.

A first step in combating alienation is to build students' confidence in their own creative capacities by helping them take on challenging and authentic problems within the given domain, using reliable methods like keeping a *Notebook of Creative Inquiry*, and following a "creative process." Arts teachers can then help connect their students with others in the school through collaborative, cross-curricular projects involving other arts specialists and academic teachers, thus eventually involving the whole school in all students' creative development. Next, they can break down barriers between school and community, connecting students to available resources and experts, while opening up opportunities for students to make creative community contributions while still in school. Only through meeting all these conditions can we fully counter the myth of creativity as alienation. The following sections will elaborate upon each of the topics just noted, while also considering some reasons why arts educators need to worry about alienation to begin with.

**Countering social and academic alienation**: It is safe to say that most arts teachers, especially those teaching at the high school level or higher education, know some students who fit the description of "alienated youth." Moreover, it is also likely that some of the most alienated are also the ones we consider to be the most talented and creative. This, at any rate, was one of the findings of a study on creativity among students at the Art Institute of Chicago done by Getzels and Csikszentmihalyi (1976) in the 1970s. Describing the population as a whole, they confirmed that "the image of the artist as socially withdrawn, introspective, independent, imaginative, unpredictable, and alienated from community expectations is not far off the mark" (pp. 38-39). Of course, given the social and political climate of the '70's, lots of young people felt alienated; it was not just art students. Alienation among youth today has other causes and takes on different forms. Moreover, the problem may be affecting an even wider spectrum of students than in the past, including those at increasingly younger ages.

One aspect of alienation in contemporary society comes from technology, as mentioned previously. In this case, it involves substituting direct human interactions for those mediated by the internet (e-mail, "Facebook"). If such modern modes of communication help students connect on one level, they can also create distances at another, more authentic, level. At its worst, contemporary disconnectedness contributes to the tragic trail of teenage suicides, school shootings, and runaways. Even when matters do not go that far, results appear in a general sense of boredom and a need for excessive stimulation, both of which can diminish creativity. Arts education can counter these tendencies by providing students with more creative means to express themselves and communicate with others, sometimes using the same media with which they now distract themselves. In addition, arts classes offer opportunities for direct and meaningful engagement with others through collaboration on creative performances and other types of projects.

Feelings of alienation among students today could also derive from academic issues, such as failure to meet grade-level academic expectations, a problem not uncommon to students who are strong in the arts. Arts educators can help counter these students' feelings by informing them about Howard Gardner's "Theory of Multiple Intelligences" (1983). MI, as is now well known, argues that people can be intelligent in many different ways, including those intimately related to the arts. MI also opposes the elitist aspect of IQ tests that follows from the "bell curve" such tests generate, in which there are a few high-scorers at the top and many more near or at the bottom (Gardner, 1999, pp. 7-9). Instead, MI theory promotes a more democratic and comprehensive view of intelligence by asserting that everyone has a distinct intelligence profile with both strengths _and_ weaknesses. Equally important, while IQ is assumed to be innate and fixed for life, MI supports the work of schools by assuming intelligences change over time through education and experience. Finally, and most relevant to the concerns of this essay and to _Teaching for Creativity Using SC Standards_

(2008), MI supports teaching for creativity by defining intelligence, not as a score on an IQ test, but as "the ability to solve problems, or to create products, that are valued within one or more cultural settings" (1983, p. x).

Connecting to Students' Cultures*:* Another problem with traditional IQ tests is that they tend to be biased toward people from "privileged backgrounds" (Gardner, 1999, pp. 18). This reminds us that alienation is more common among those who are disenfranchised, whether because they speak another language at home, or are otherwise outside the mainstream, due to race, ethnicity, or socio-economic status. Arts classes can help such students feel more "at home" by studying and performing works from the diverse cultures represented in the class. They can then help foster creativity by having all students create new work inspired by the work of the selected cultures. One of several activities from *Teaching for Creativity Using SC Standards* (2008) that could help connect students to one another's cultures involves comparing and contrasting "the various roles of musicians in society." Here students create an A-Z book with "facts about the lives and works of musicians from a variety of backgrounds" (p. 148).

Connecting to the Environment*:* Another form of connectedness that is urgently important today is connecting to the natural environment. Not so long ago, when most people lived in rural regions and supported themselves as farmers, ranchers, herdsmen, hunters, or fishermen, connection with the environment was a simple fact of life. Over the past 100 years, this connectedness has largely been lost, to the point that many city-dwellers suffer from what David Orr (2004) has called: "biophobia," fear of nature. Woody Allen, as quoted by Orr, puts it this way, "Nature and I are two" (p. 135). When Allen says such things, he is being funny and he sounds urbane. But, as Orr points out, the disconnect from nature isn't funny at all, having contributed to the degradation of land, air, and water that now threatens all life on our planet. Also, as noted earlier, environmental degradation is actually the byproduct of creativity: the unprecedented progress of the industrial revolution, which sought to control nature and make it work for man. Equal or greater creativity will be needed to restore the environment while sustaining the standard of living to which we, in the western world, have grown accustomed while also improving life in less advanced cultures. Young people, perhaps more than older ones, have become increasingly aware of these issues. On the one hand, they realize that unchecked environmental degradation may cause devastating consequences during their lifetimes. On the other hand, they are also aware that these same problems offer the possibility for new careers in "green" energy, architecture, and technology that work *with* nature, rather than against it. Each of these fields provides the possibility of wedding creative engagement and social responsibility.

Along with such practical and ethical concerns, creative connection to the environment can feed the human spirit (Bodian, 1995). Ordinary people get spiritual nourishment from mountain hikes, cultivating a garden, or caring for pets. Visual artists do it through *plein air* painting or constructing site-specific outdoor sculptures or installations. Performing artists do so by composing music, dance, or drama in response to natural themes. Shakespeare's *Tempest* and *Midsummer Night's Dream* are examples from theatre. Musical examples include *Appalachian Spring* by Aaron Copeland, *La Mer* by Debussy, Vivaldi's *Four Seasons,* and Holst's, *The Planets.*

Just as it has done for professional artists, playwrights and composers, connecting to nature can help young people heal the pain of alienation, while also providing them with an endless source of creative ideas. This is especially evident in the imaginative play of young children, who seem to find inspiration for creativity everywhere they look, whether at bugs on the ground or clouds in the sky. Daniel Goleman *et al* (1992) describe how this innate fascination is encouraged and deepened at the famous pre-school program in Reggio Emelia, Italy: "Children there are given enormous scope in the resources they can draw on: they spend much time out of doors, visiting a variety of places – from farmers' fields to ancient piazzas – and they have a rich set of materials in the school itself" (p. 81). Guided by their regular teacher and the resident artist—the *atalierista,* whose job it is to "mobilize children's energy and attention"—children observe and interact with a wide range of natural objects, trees, shadows, shells, and colored stones. In the process, they learn a "hundred languages" to communicate their experiences: drawing, dancing, singing, and acting (Edwards, Gandini, & Forman, 1998).

Creating Continuities across Disciplines*:* Yet another way arts educators can combat feelings of alienation within their school is to bring arts and academic students together to work on interdisciplinary creative projects. This occurs on a school-wide basis at *South Carolina Arts in the Basic Curriculum Project* (ABC) sites. Even on a small scale, however, cross-disciplinary team experiences can teach students to value each other's strengths while helping them learn to work together in creative ways, as they may do in the future.

Teaching for Creativity Using SC Standards (2008) supports cross-curricular learning through sections entitled: "Connections. Making connections between [the arts discipline] and other disciplines." Some of these connections link arts and academics while others link one art area to another. An example of the latter has students choreograph dance sequences based on the artwork of African-American artist, Jacob Lawrence (p. 12). Such activities can help prepare students to go into established interdisciplinary art forms like theatre, film, and television as well as relatively new ones such as performance art, computer animation, and video game design. In general, 21st century creativity seems to happen increasingly at the intersections where fields

overlap more than in their traditional centers. Arts educators can address cross-disciplinary creativity in an historical context when teaching about the role of mathematics in the music of J. S. Bach and the art of M. C. Escher, as well as the union of science and the arts in acoustics and optics. They can then engage students in making similar or different types of connections in their own creative work. Arts teachers can facilitate the search for cross-disciplinary connections through collaborations with their academic colleagues or with classroom teachers, also using such occasions to help infuse new forms of creativity across the disciplines.

Connecting Creatively to the Community: Creative connections can also happen between schools and communities. The most familiar forms are children's art shows as well as music, dance, and drama performances done in public venues. Ron Berger (2003), a former sixth grade teacher in Shutesbury, Massachusetts, describes in his book, *An Ethic of Excellence: Building a Culture of Craftsmanship with Students,* how he took school-community connections even further by building into his curriculum a variety of multidisciplinary projects that involve some kind of community involvement. One example of Berger's community connections was a science project where students collected and tested water samples from all the wells in town, then published the results in a local newspaper. Another project required pairs of students to research, plan, and then construct a three-dimensional model of a public institution (e.g., a pizza parlor, an airport, a small liberal arts college). The research component required students to contact local businesses, airports, etc., to find out how things were done. The creative component was coming up with their own inventive versions of these institutions.

Connecting to the Domain*:* A final way to fight alienation among arts students is by helping them connect professionally to their chosen field and teaching them what it takes to succeed in the arts as a career, and. This is especially important for high school and college students since, for them, failing to connect to their respective domains in this practical way can mean creative involvement will end when schooling ends and the pressures of "real life" begin to take their toll. The importance of getting connected to stay creative is reflected in early research on creativity by Getzels and Csikszentmihalyi (1976), which found that those students considered by their teachers to be the most creative were also the most reclusive and alienated. As a result, after graduation, they were unwilling or unable to get their work noticed in the art world, as opposed to their possibly less creative but more outgoing peers, who knew how to "work the system." Activities to support students make connections to their field include: resume writing, portfolio building, as well as helping them find internships, mentors, and opportunities to perform or exhibit work in public. In all these areas, community connections are obviously important.

Debunking the Myth: If we are not comfortable teaching marketing and self-promotional skills, we can use arts history to encourage students in the right direction while, at the same time, debunking the myth of the alienated creator. For example, if visual arts students know about Michelangelo's bitter rivalry with Leonardo and Raphael, and so assume that success in the field is necessarily a matter of competitiveness and individual genius, we can teach them about the collaborative nature of art in the Renaissance ateliers and also about the Renaissance academies that brought together creative minds from every discipline, thus contributing to the multi-gifted figure of the Renaissance Man (Pevsner, 1972). If they tell us about Rembrandt's later life of isolation and despair, we can remind them of Rembrandt's earlier position as a highly paid, high-society portraitist. We can also tell them about Rembrandt's role model, Peter Paul Rubens, who not only was the "prince of painters and the painter of princes," but also a diplomat (Schama, 2001). If music students talk about alienated rappers or rock stars, we can remind them of the public role played by folk musicians like Woodie Guthrie, Pete Seeger, Odetta, and Joan Baez in supporting the great social and political movements of the last century, not to mention the role contemporary celebrities like Bono and Angelina Joli are playing in addressing current social, political, and environmental issues. Encouraged by these examples, today's students could learn to shed feelings of alienation and prepare to play similarly positive creative roles in the society of tomorrow.

PPCC IV: Constructing a Creative Classroom Culture through Authentic Assessment

As we have seen, arts programs that promote creative connectivity have many ways to break down barriers – between students and students, students and schools, students and community, students and nature – that lead to alienation. One way we haven't mentioned, however, is the way arts programs can handle assessment. Normally, assessment is not generally thought of as a means to break down barriers, and may even seem antithetical to such aims. After all, are not most assessments, like IQ tests and SAT's, designed intentionally to divide students into winners and losers, successes and failures? This divisiveness may be one reason why many arts educators are averse to assessment. Another is that the differences among individual students' creative work can impede evaluation, which normally assumes comparison among common efforts, and adherence to standards that typically reward conformity.

Looked at from this point of view, the idea of connecting creativity to standards, as in *Teaching for Creativity Using SC Standards* (2008), may seem like a contradiction in terms. But, standards need not be equated with standardization (Wiggins, 1998). This is evidenced by the fact, implied by Perkins' (1984), that creative people hold creative results as a "standard" to which they intentionally

aspire. Similarly, arts educators who value creativity among their students list "creativity" as a distinct category on their project rubrics (Winner, 1993). More than that, arts educators and other teachers who value creativity have found ways to use the assessment process itself to cultivate creativity along with other aspects of learning (Wolf, 1993). These assessments differ significantly from typical school evaluations, reflecting instead the ways professionals in the arts and other areas employ self and peer-evaluation to foster the development of their own creative ideas. For this reason, the arts have long been recognized as models of "authentic assessment." As a result, arts-based assessment methods such as the use of rehearsal critiques and portfolios that document process as well as product are now being widely adopted in other arenas including large-scale assessment (LeMahieu, 1995) and vocational education (Wagner, 1998).

Along with their authenticity, such assessments, properly handled, can serve as antidotes to alienation by helping bring students together in a creative community where excellence is expected; where students feel responsible for one another's success; and where school and community combine to prepare students as citizens in a free society. Our model for this complex and challenging task comes again from Ron Berger (2003). Although not an arts educator, Berger's background as a carpenter and house builder has given him a designer's imagination and a craftsman's commitment to quality (pp. 1-2). In addition, he integrates significant arts activities as central components in every project (pp. 79-82). Finally, he is guided in his approach by an egalitarian vision to which many arts educators adhere, where learning is a matter of cooperation, not competition, and where every student is enabled to succeed, "producing work that represents excellence for that child" (p. 70). Berger's long-term goal, which might be ours as well, is one of student transformation. By showing students that they can do excellent work, he says, their self-

image and self-expectations will never be the same. Similarly, attitudes of alienation are undermined as students see themselves as integral parts of a learning community, where they each contribute to one another's achievements. In this way, these students are being prepared to have an impact on society, as citizens who value and model "integrity, respect, responsibility, compassion, and hard work" (p. 52).

After 25 years of teaching, Berger now works with the Expeditionary Learning Outward Bound school networks, the Carnegie Foundation for the Advancement of Teaching, and Harvard Project Zero, where his approach to assessment served as a model for the Arts PROPEL project (Winner, 1993). This approach was summarized in a paper entitled, "Assessment *For* Learning – Key Strategies: Critique Protocols and Models of Work." (Berger, date unknown). The paper is based on the work of Rick Stiggens (2004) and the Assessment Training Institute (now a subsidiary of the Educational Testing Service which also produces the SAT). Berger's paper applies ATI strategies to teaching writing but these same strategies could help foster creativity in any subject. Among them, teachers should:

a. Provide a clear and understandable vision of the learning target
b. Use examples and models of strong work and weak work
c. Design lessons to focus on one aspect of quality at a time
d. Teach students focused revision
e. Engage students in self-reflection (pages unmarked)

These same principles are elaborated upon in Berger's book, *An Ethic of Excellence* (2003), where he also presents his teaching philosophy and describes his methods, including 'powerful projects,' 'models of work,' 'critiques and revisions,' and 'presentations of student work,' as discussed below.

Powerful Projects: Berger, like all public elementary school teachers, was responsible to teach a comprehensive curriculum made up of discipline-specific skills and concepts as required by state and national standards. However, he, along with other teachers at his school, rarely taught these skills and concepts as stand-alone lessons. Instead, they were embedded into projects such as those described earlier. These projects were, in turn, embedded into ongoing units based on "multidisciplinary themes (architecture, amphibians, ancient Greece, and so on)." Unlike ordinary school projects, which are often creative extensions of the "real curriculum," Berger's projects were "at the core of the curriculum." As such, they

were creative, but also rigorous, requiring "research, writing skills, drafting skills, and sometimes mathematical or scientific skills." These skills were then "put to immediate use in the service of an original project with high student investment." (2003, pp. 64-65) The key to high investment, as well as to high-quality work, Berger says, is to assign projects students find both inspiring and challenging.

Models of Work: Once projects were assigned, students got "a clear and understandable vision of the learning target" by discussing examples of strong and weak work done by students in the past. Based on this critical discussion, the students themselves constructed a set of criteria, eventually written up as a rubric by which their finished work would be evaluated (but not graded). Following the work of Stiggins *et al* (2004), Berger started the discussion of criteria by showing students two very different, but equally successful, examples of strong work to suggest that there was, indeed, a wide range of correct answers possible. This work also set a high standard toward which students were to strive. He then showed one example with clear, significant, and relatively common weaknesses, so that students would know what to watch out for. Although hardcore Lowenfeldians might fear that showing work by others might intimidate students or encourage imitation, Berger did this to get students involved in their own assessment. Toward that end, he writes, students need first to "know what quality work looks like (Know where they're going)." Second, they need to "be able to compare their work to the standard (Know where they are now)." Third, they need to "have a store of tactics to make their work better based on their observations (Know how to close the gap)." (Assessment *for* Learning, page numbers unmarked).

Ongoing Critique and Revisions: Students learn tactics to "close the gap" in part during the process of doing multiple drafts and revisions of their work. For example, in a project where students design a house for an imaginary family, they are required to draft four sets of blueprints, but most do more. Normally, drafts and revision focus on resolving specific problems or developing specific possibilities, which have been identified during one of several critiques led largely by the students, themselves. Instead of the brutal bashing many of us have come to identify with critiques in art schools, Berger's sessions are always collaborative and constructive. They are guided by three rules: be kind, be specific, and be helpful (p. 93). Some critiques involve the whole class, but more often they are intimate matters involving small groups or pairs of students. Berger describes four critique procedures, to be held at particular points in the project process:

- As an *Introductory Teacher-Facilitated Lesson,* using previously collected models of work, to set a high standard for quality, and to construct with students a framework of criteria for what constitutes good work in that domain or product format.

- *In Process* during the creation of the work, to support the focused revision of the student work. This is useful to clarify and tune the student efforts to apply criteria for quality, to refocus student concentration and momentum, and also to introduce new concepts or next steps.
- *Just before Final Exhibition of Work* to fine tune the quality of the presentation, display or performance for an audience. Often final details and touches make a major difference in quality and pride.
- *After Completion* to reflect on quality and learning and to set goals and next steps. (Assessment *For* Learning)

The critique process not only provides students with frequent feedback, it also enables them to learn from each other's creative ideas. The result is not copying as might be expected. Instead, every student comes up with his or her own solutions and all students achieve much stronger work than they normally would, had they been working alone.

__Public Presentations__: Even after seeing samples of exceptional student work at the outset, receiving regular rounds of feedback, and doing multiple revisions, some students might still not feel the need to do the best work of which they are capable. This is where the final exhibition, performance, or presentation comes in. Here, for each and every project, students are required to put their work before the public. So doing, students may also have to explain to curious visitors what it was they were trying to accomplish. As Berger asserts, public exhibitions "give them a *reason* to care." "When students know that their finished work will be displayed, presented, appreciated, and judged – whether by the whole class, other classes, families, or the community – work takes on a different meaning" (p. 100). Again, students receive plenty of support and preparation for these public presentations and the results are impressive.

Admittedly Berger works in a unique environment, a school where all the teachers, as well as the administration, share the same philosophy; where project-based learning supported by constructive critique and authentic assessment begins in kindergarten; where students keep portfolios throughout their school career; where the close-knit local community serves as a ready resource for expertise and material support. My art education students frequently bring these facts to my attention when I introduce them to Berger and his students' work, assuming that such conditions must be required to teach the way he does. I disagree, and argue that arts educators can, and do, set up similar creative environments in their own classrooms, whether or not the school or community play supportive roles.

Henry Lasker, a music teacher in the Newton (MA) Public Schools describes just such a classroom in his book, *Teaching creative music in secondary schools* (1971). In his chapter, entitled "Establishing a creative climate," Lasker describes Theory of Music I and II classes he taught at the time, which included virtually the same types of elements outlined by Berger. Lasker's class inevitably covered basics aspects of music theory – the chromatic scale, major and minor scales and modes, chord progressions sung and played on the piano, counterpoint, harmonization, etc. The rigor of the class is indicated as Lasker listed the following: "Analysis of intervals and construction of intervals above and below a given note, significance of consonance and dissonance in relation to intervals and chord construction are gradually taught. Ear training, melodic, rhythmic, and harmonic dictation are an important part of the course too" (p. 52). Yet, from the outset, Lasker's courses focused explicitly on creativity. In his words, "The purpose of the theory classes is to give the students a fundamental concept and secure understanding of the construction of music per se, which, in itself, is an inducement to creativity" (p. 50).

It is also worth noting that this was not necessarily a class for advanced students, those with strong traditional musical training. Just as Berger's students arrive with different abilities and levels of interest, students entered Lasker's class with widely varying musical backgrounds. Some could not even read music while others were already proficient instrumentalists or vocalists. Despite this fact, all of Lasker's students began creating their own compositions from "the first day of school." This was a rather open-ended process since, as Lasker said, "no demands are made on [students] to compose in a certain style, [thus] the students select, on the basis of past experience and exposure, the style in which they feel most comfortable" (p. 53). Moreover, as they composed, "students are urged to 'live dangerously,' not to be too concerned about quality or the manner in which a piece will be received" (p. 53). Nonetheless, throughout the composing process, students received regular constructive critiques by their peers and teacher. "Weaknesses are pointed out, as well as strengths; nothing is berated, even if it does not measure up to accepted standards" (p.53). At the same time, high standards *were* ultimately expected and achieved as students learned to apply the theory they had been studying throughout the course to their own original works. Echoing Berger, Lasker said of this: "Despite inevitable errors, it is important that standards always be kept high. If a great deal is expected from these young people, they will produce; it is the teacher's job to spur them on constantly and religiously" (p. 53). Also, like Berger's, Lasker's students were encouraged to achieve because they knew that, at the end the course, there would be a public performance of the pieces they had not only created, but also orchestrated and arranged (pp. 56-57).

Clearly, grading such creative works can be a challenge, not only because students entered Lasker's classes with such different levels of ability, but also because their compositions were so varied in

style. Unlike Lasker, Berger could avoid this issue since, as he says, his school has not assigned grades in twenty-five years. Berger makes no apology for this discrepancy from common public policy. On the contrary, he refutes the arguments underlying contemporary high-stakes assessment, that they are necessary to insure educational quality, claiming instead that the very lack of grades "has contributed greatly to [his school's] effectiveness." If the school did have a grading policy, Berger says, "it would have to be described as this: A piece of work deserves either an A or a Not Done. Work goes through many drafts and isn't considered complete until it represents high-quality work for that child." The same for tests: "If you do poorly on a test, you need to study and retake it until you do well" (p. 105). The schools with which Berger consults, however, almost all require grades. His advice to them is, "Make sure the grades are seen by students as something they earn rather than the arbitrary decision of a teacher…Ideally, students help to create [grading] rubrics themselves. Allow students to redo work and retake tests until they earn a good grade rather than be branded by a bad one" (p.106).

Both in Lasker's and Berger's classes, the establishment of a "creative climate" means providing a structured knowledge base which is applied to open-ended projects that allow freedom to find one's own way within particular parameters. Work on these projects is then supported by constructive critiques and ongoing encouragement to excel. There is also a balance between individual effort and collaboration that, together, contribute to each student's success as well as to their sense of belonging. If classrooms such as these cannot entirely overcome the causes of alienation today, they at least suggest ways this can be done.

SECTION V: *CONCLUSION*

In conclusion, let us first acknowledge, with Perkins (1984), that creativity *is* being taught in schools today, and may even be the major focus of education across the curriculum – that is, Creativity with a capital "C!" Whatever the subject, whether in the arts or academics, students spend much of their time in school studying and being tested on the creative accomplishments of the past. In math, they master theorems discovered by Euclid and Pythagoras. In science, they learn about Edison's inventions, Currie's discoveries, and Einstein's theories. In language arts, they read poems by Emily Dickenson or Maya Angelou and novels by Jane Austen or Isabel Allende. In social studies, they become familiar with great creative epochs like Elizabethan England, the Industrial Revolution, and the Harlem Renaissance, as well as examining key creative endeavors like the formation of the American democratic system of government and the struggle for women's suffrage.

This is largely as it should be because, as Bloom (1988) and others have argued, big "C" Creative accomplishments like those just listed have dramatically shaped human civilization in the past and have brought us to where we are today. Teaching such facts, however, we might neglect to teach students the "design" behind the product, the purpose(s) that it was meant to serve and the way it came into being, as Perkins (1984) has described. Moreover, by focusing solely on big "C" events and the big "C" Creators who made them happen, we might fail to mention the small "c" creative contributions made by ordinary people that paved the way for such achievements. Similarly, we might forget that the small "c" creativity of our students today could lay the groundwork for the big "C" Creativity of tomorrow.

If for no other reason, this interdependence between small "c" and big "C" creativity should make schools want to address both levels in a more balanced way, and in every subject. Whatever the discipline, learning about examples of big "C" Creativity can help students understand the accomplishments of the past and so appreciate the heights of human potential. At the same time, problem-based projects and other means cited in this paper can develop students' small "c" creativity, preparing them to make their own contributions in the years ahead. Unfortunately, however, educational policies and priorities often cause schools to avoid time-consuming and unpredictable activities associated with creativity in favor of those more easily taught and tested.

As a result, the arts remain the one subject left in many schools where performance and production take precedence over information acquisition; where childlike awe and imagination are expected to thrive through adolescence and beyond; and where, until now at least, creativity is not constrained by standardized tests. Yet, as was said at the beginning and as we have seen throughout this paper, creativity in arts education, even under these fortunate conditions, cannot be taken for granted. To cultivate it in our students, we must

intentionally address it in our classes using methods such as those described above. Not only that, we must also practice what we preach! First, we need to "think outside the box," that is, to think about teaching differently than the way we were taught, the way we learned to teach, or the way we have been teaching. Second, we need to get out of the "comfort zone" of our own classrooms to develop creative collaborations with colleagues from other disciplines, within and outside of the arts. Third, as exemplary creators, we will need to "stretch the envelope" by accepting leadership roles in bringing more creativity to our schools and communities.

Along with *Teaching for Creativity Using SC Standards* (2008), I hope the guidelines, principles, and practices included in this essay will contribute to that effort, helping us initially to foster creativity through holistic, student-connected teaching in our classes, then to transmit what we know to others. In both cases, however, a note of caution is required. Ellen Winner and Lois Hetland (2000) have convincingly demonstrated that, much as we hope it will happen, arts teachers can never assume that knowledge or abilities acquired in their domains automatically transfer to academic areas. For any such transfer to occur, teachers must make explicit connections between domains and demonstrate continuities where they are genuine. This is what Perkins and Saloman (1988) call "the high road to transfer." Elsewhere, Perkins (1993) explains:

> Knowledge tends to get glued to the narrow circumstances of initial acquisition. If we want transfer of learning from students--and we certainly do, because we want them to be putting to work in diverse settings the understandings they acquire--we need to teach explicitly for transfer, helping students to make the connections they otherwise might not make, and helping them to cultivate mental habits of connection-making. (page numbers not given)

As noted at the beginning, the "Practical Procedures for Cultivating Creativity" at the end of sections 1-4 in this paper are designed to address problems in any discipline or field of activity, not just the arts. Given the appropriate adaptations, and presenting them in such a way that connections across disciplines are made explicit as Perkins suggests, these procedures could readily be shared with others in the school or community.

Yet, even with such support materials, and the encouragement of experts like Daniel Pink, some of us might wonder if we really want to be "creativity leaders." We might even find ourselves wishing we were still out there on the margins of education, rather than at its "center stage." At moments like these, when we need to take heart, we might recall the unprecedented challenges our students will face when they go into the world, armed only with their creativity and the other abilities they learn in school. We might then reflect on these two questions from traditional wisdom: "If not us, who? If not now, when?" [1]

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[1] The quote is a modification of one from the Hebrew Rabbi Hillel, in the *Mishnah*: "If I am not for myself, who will be? If I am only for myself, what am I? And if not now, when?" from the Pirkei Avot 1:14 (Hillel, 2008).

Dance:

Grades PreK-K

I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

A. Demonstrate nonlocomotor movements (e.g., bend, twist, stretch, swing).

Creative Strategy
- Brainstorming
- Problemsolving

Activity
Students will create body shapes with a partner by going over, under, around, and through one another without touching.

Resources

B. Demonstrate basic locomotor movements (e.g., walk, run, hop, jump).

Creative Strategy
- Structuring the activity to teach the process

Activity
Students will travel in a circular pathway by walking, jogging, hopping, skipping, galloping, and jumping at a moderate speed.

Resources

D. Use their bodies to create shapes at low, middle, and high levels.

Creative Strategy
- Problemsolving
- Exploring change
- Structuring the activity to teach the process

Activity
The student will re-enact the life of a seed. At low level, the student will pretend he or she is a seed that is planted in the soil. At middle level, the student will pretend to grow from underneath the soil with small leaves after being nurtured by water and sunlight. At high level, the student has fully grown into a beautiful flower with blossoms and leaves outreached.

Resources

E. Create, demonstrate, and imitate straight and curved pathways using locomotor and nonlocomotor movements.

Creative Strategy

- Problemsolving
- Brainstorming
- Structuring the activity to teach the process

Activity
Using their bodies, students will create a giant number line by making the numbers 0-9. For each number formed, the students will trace it by walking its path. Finally, the students will tell whether the number had a straight pathway, curved pathway, or both

Resources

F. Safely **maintain** personal and general space while moving.

Creative Strategy
- Problemsolving
- Brainstorming
- Structuring the activity to teach the process

Activity
Students are to imagine they are trapped in bubble. The students are to move around the room in their personal space bubble, making sure not to pop their bubble or someone else's bubble by getting too close. After a few tries, the students are to imagine their bubble has been popped and they are free to move about the space using the entire general space.

Resources

G. Start, change, and stop movement in response to a rhythm.

Creative Strategy
- Problemsolving
- Making choices

Activity
Students will walk throughout the dance space and will start, stop, and change to a rhythm clapped by the instructor. Two claps mean start walking. One clap means change walking direction. When isolating body parts students will slowly move using a special signal. Four claps mean freeze.

Resources

I. Demonstrate kinesthetic awareness by moving body parts in isolation.

> **Creative Strategy**
>
> **Activity**
> Students are to imagine they have a ball of moving energy. Whatever body parts the energy ball comes in contact with moves about excitedly. The energy starts in the right hand then travels to the left hand. From the left hand the energy ball travels to the head, then shoulders followed by the rib cage. From there the energy ball migrates to the hips and on to the right leg then left leg. Finally, the energy passes through the entire body, causing the body to move enthusiastically.
>
> **Resources**

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures

A.   Use improvisation to discover and invent movement and to solve movement problems

> **Creative Strategy**
> - Assuming alternative points of view
> - Communicating to an audience
>
> **Activity**
> Using classic nursery rhymes, the students will illustrate the poems using creative movement.
>
> **Resources**

B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).

> **Creative Strategy**
> - Personalizing
> - Communicating to an audience
>
> **Activity**
> Students will create a feelings dance using the emotions of happiness, sadness, anger, excitement, and fear. The students will match their facial expressions and body language to the emotions they are trying to convey.
>
> **Resources**

C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.

Creative Strategy
- Communicating to an audience
- Establishing constraints from which to begin

Activity
The students will perform a simple movement phrase using an ABC format. "A" equals the beginning of the phrase, "B" represents the middle, and "C" represents the ending. The movement sequence will be performed with and without musical accompaniment.

Resources

H. Demonstrate the following partnering skills: copying, leading, following, and mirroring.

Creative Strategy
- Problemsolving
- Making choices

Activity
Shadowing: In pairs, one student is the leader while the other is the follower. The leader stands in the front while the follower stands behind him/her, as if standing in a straight line. The leader will slowly move his/her body, changing levels, without turning around or disengaging his/her focus from the front. The follower is to copy the leader's movement. The students may switch roles then repeat the exercise. Mirroring: In pairs, one student is the leader while the other is the follower. Facing each other the leader will slowly move his/her body, changing levels, without disengaging his/her focus from the front. The follower is to copy the leader's movement, exactly. The students may switch roles then repeat the exercise.

Resources

J. Translate simple motif writing into movement.

Creative Strategy
- Problemsolving
- Deductive reasoning
- Making choices

Activity

Cued by the corresponding motif symbol, the students will create a shape on the appropriate level that matches the problem given. For example: "Jack and Jill went up the hill to fetch a pale of water. (Students should create a shape on a high level after seeing the motif symbol for high). Jack fell down and broke his crown and Jill cam tumbling after." (Students should create a shape on a low level after seeing the motif symbol for low).

Resources

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).

Creative Strategy
- Brainstorming
- Problemsolving
- Making choices

Activity

Literal Movement: Students may simulate the appropriate movements to the following gestures: shake hands, wave hello, wave goodbye, beckon to come here, gesture to back-up, gesture to move to the side, and signal to stop. Abstract Movement: Students may use different body parts in isolation to demonstrate an example of the above gestures. The students will discuss the difference between the two variations.

Resources

B. Participate in class discussions about interpretations of and responses to dances.

Creative Strategy
- Deductive reasoning
- Justifying with reason

Activity
Students will watch a brief excerpt of the ballet Sleeping Beauty performed by the Royal Ballet and discuss the significance of costuming, music, and choreographic meaning.

Resources

E. Improvise, create, and perform dances that communicate feelings and ideas.

Creative Strategy
- Personalizing
- Communicating to an audience

Activity
Students will create a feelings dance using the emotions of happiness, sadness, anger, excitement, and fear. The students will match their facial expressions and body language to the emotions they are trying to convey.

Resources

IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes); then identify their favorite solution and defend their choice.

Creative Strategy
- Brainstorming
- Problemsolving
- Deductive reasoning
- Justifying with reason
- Communicating with an audience

Activity
Each student will create rounded shapes, squared shapes, and triangular shapes with his or her body. Each student will share his or her shape with the class and explain how he or she created it by telling what body parts he or she used.

Resources

C. Describe the technical and artistic components of various forms of dance.

Creative Strategy
- Communicating to an audience
- Comparing and contrasting concepts

Activity
Students will identify and tell about tap dancer Savion Glover and modern dancer Pearl Primus through drama and dancing, in monologue form.

Resources

E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

Creative Strategy
- Problemsolving
- Making choices
- Justifying with reasons

Activity
Students will focus on being respectful during peer performances. Respect means sitting still and remaining seated, paying attention, being quiet (not talking to one's neighbor), clapping at the end of the performance (not shouting). If a student disengages from a respect tactic the teacher will use a hand signal to reengage the student. For example, pointer finger held at the lips means "be quiet." Pointing down means sit down or remain seated. Pointing to the eyes and then to the direction of the performance means "pay attention" or "focus."

Resources

V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

A. Perform simple folk dances from various cultures.

Creative Strategy
- Assuming alternative points of view

Activity
Students will watch a video of traditional Native American dance to understand its meaning and demonstrate movement inspired by the video.

Resources

C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view

Activity
Students will watch volume 1 of the Dancing: An 8-Part Series on the Pleasure, Power, and Art of Movement video series and discuss the different reason for dancing as suggested from the video.

Resources

E Identify contemporary Western theatrical dance forms (e.g., ballet, modern, tap, jazz).

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view
- Developing fluency- generating ideas

Activity
Students will distinguish the differences between ballet and modern dance based on dancer attire, footwear, how the dancers move, and musical accompaniment.

Resources

F. Identify some of the dance artists (e.g., performers, teachers, choreographers) associated with Western theatrical dance forms.

Creative Strategy
- Problemsolving
- Questioning

Activity
Students will recognize tap dancer Peg Leg and modern dancer Katheryn Dunham through a game of jeopardy.

Resources

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

A. Give examples of how healthy practices enhance one's ability to dance.

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view
- Developing fluency- generating ideas

Activity
Students will compare the performance abilities of a dancer that smokes to a non-smoking dancer. The student will also compare the performance abilities of a dancer that attends dance classes regularly to a dancer that does not attend dance classes regularly.

Resources

VII. CONNECTIONS. Making connections between dance and other disciplines.

A. Respond to a dance by using another art form (e.g., drawing, painting, singing).

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view
- Developing fluency- generating ideas
- Questioning

Activity
Students will create a movement phrase inspired by the artwork of Jacob Lawrence. The students will be introduced to the artist through class notes. As a practice, the class will choreograph the meaning of a "practice" piece. The teacher will lead the class by asking the students questions based on analysis: are their people in the picture? If so, how many? What are they doing? etc. The class will choreograph according to their responses to coincide with the artwork inspired by Jacob Lawrence.

Resources

Grades 1-2

I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

A. Demonstrate nonlocomotor movements (e.g., bend, twist, stretch, swing).

Creative Strategy
- Making choices
- Problemsolving

Activity

Students will name objects that bend, twist, stretch, rise, fall, swing, and circle about. For example, bend- a book; twist- a pretzel ; stretch- rubber band; rise- a balloon ; fall- leaves; swing- a swing; and circle about- a lasso. Students will create movement using the action words of bend, twist, stretch, rise, fall, swing, and circle about. As the teacher calls out each word the students will execute his or her rendition in a stationary space.

Resources

B. Demonstrate basic locomotor movements (e.g., walk, run, hop, jump).

Creative Strategy
- Structuring the activity to teach the process

Activity

Students will travel in a circular pathway by walking, jogging, hopping, skipping, galloping, and jumping at a moderate speed.

Resources

D. Use their bodies to create shapes at low, middle, and high levels.

Creative Strategy
- Problemsolving
- Exploring change
- Structuring the activity to teach the process

Activity

The student will re-enact the life of a seed. At low level, the student will pretend he or she is a seed that is planted in the soil. At middle level, the student will pretend to grow from underneath the soil with small leaves after being nurtured by water and sunlight. At high level, the student has fully grown into a beautiful flower with blossoms and leaves outreached.

Resources

F. Safely maintain personal and general space while moving.

Creative Strategy
- Problemsolving
- Exploring change
- Structuring the activity to teach the process

Activity
Students are to imagine they are trapped in bubble. The students are to move around the room in their personal space bubble, making sure not to pop their bubble or someone else's bubble by getting too close. After a few tries, the students are to imagine their bubble has been popped and they are free to move about the space using the entire general space.

Resources

G. Start, change, and stop movement in response to a rhythm.

Creative Strategy
- Problemsolving
- Making choices

Activity
Students will walk throughout the dance space and will start, stop, and change to a rhythm clapped by the instructor. Two claps mean start walking. One clap means change walking direction. When isolating body parts students will slowly move using a special signal. Four claps mean freeze.

Resources

I. Demonstrate kinesthetic awareness by moving body parts in isolation.

Creative Strategy

Activity
Students are to imagine they have a ball of moving energy. Whatever body parts the energy ball comes in contact with moves about excitedly. The energy starts in the right hand then travels to the left hand. From the left hand the energy ball travels to the head, then shoulders followed by the rib cage. From there the energy ball migrates to the hips and on to the right leg then left leg. Finally, the energy passes through the entire body, causing the body to move enthusiastically.

Resources

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures

A. Use improvisation to discover and invent movement and to solve movement problems.

Creative Strategy
- Assuming alternative points of view
- Communicating to an audience

Activity
Using classic nursery rhymes, the students will illustrate the poems using creative movement.

Resources

B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).

Creative Strategy
- Personalizing
- Communicating to an audience

Activity
Students will create a feelings dance using the emotions of happiness, sadness, anger, excitement, and fear. The students will match their facial expressions and body language to the emotions they are trying to convey.

Resources

C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.

Creative Strategy
- Communicating to an audience
- Establishing constraints from which to begin

Activity
The students will perform a simple movement phrase using an ABC format. "A" equals the beginning of the phrase, "B" represents the middle, and "C" represents the ending. The movement sequence will be performed with and without musical accompaniment.

Resources

H. Demonstrate the following partnering skills: copying, leading, following, and mirroring.

Creative Strategy
- Problemsolving
- Making choices

Activity

Shadowing: In pairs, one student is the leader while the other is the follower. The leader stands in the front while the follower stands behind him/her, as if standing in a straight line. The leader will slowly move his/her body, changing levels, without turning around or disengaging his/her focus from the front. The follower is to copy the leader's movement. The students may switch roles then repeat the exercise. Mirroring: In pairs, one student is the leader while the other is the follower. Facing each other the leader will slowly move his/her body, changing levels, without disengaging his/her focus from the front. The follower is to copy the leader's movement, exactly. The students may switch roles then repeat the exercise.

Resources

J. Translate simple motif writing into movement.

Creative Strategy
- Problemsolving
- Deductive reasoning
- Making choices

Activity

Cued by the corresponding motif symbol, the students will create a shape on the appropriate level that matches the problem given. For example: "Jack and Jill went up the hill to fetch a pale of water. (Students should create a shape on a high level after seeing the motif symbol for high). Jack fell down and broke his crown and Jill cam tumbling after." (Students should create a shape on a low level after seeing the motif symbol for low).

Resources

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).

Creative Strategy
- Brainstorming
- Problemsolving
- Making choices

Activity

Literal Movement: Students may simulate the appropriate movements to the following gestures: shake hands, wave hello, wave goodbye, beckon to come here, gesture to back-up, gesture to move to the side, and signal to stop. Abstract Movement: Students may use different body parts in isolation to demonstrate an example of the above gestures. The students will discuss the difference between the two variations.

Resources

B. Participate in class discussions about interpretations of and responses to dances.

Creative Strategy
- Deductive reasoning
- Justifying with reason

Activity

Students will watch a brief excerpt of the ballet Sleeping Beauty performed by the Royal Ballet and discuss the significance of costuming, music, and choreographic meaning.

Resources

F. Improvise, create, and perform dances that communicate feelings and ideas.

Creative Strategy
- Communicating to the audience
- Making choices/ personalizing

Activity

In groups, students will choreograph and perform a dance about helping other less fortunate.

Resources

IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes); then identify their favorite solution and defend their choice.

Creative Strategy
- Brainstorming
- Problemsolving
- Deductive reasoning
- Justifying with reason
- Communicating with an audience

Activity
Each student will create rounded shapes, squared shapes, and triangular shapes with his or her body. Each student will share his or her shape with the class and explain how he or she created it by telling what body parts he or she used.

Resources

C. Describe the technical and artistic components of various forms of dance.

Creative Strategy
- Communicating to an audience
- Comparing and contrasting concepts

Activity
Students will identify and tell about tap dancer Savion Glover and modern dancer Pearl Primus through drama and dancing, in monologue form.

Resources

E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

Creative Strategy
- Problemsolving/ making choices
- Justifying with reasons

Activity

Students will focus on being respectful during peer performances. Respect means sitting still and remaining seated, paying attention, being quiet (not talking to one's neighbor), clapping at the end of the performance (not shouting). If a student disengages from a respect tactic the teacher will use a hand signal to reengage the student. For example, pointer finger held at the lips means "be quiet." Pointing down means sit down or remain seated. Pointing to the eyes and then to the direction of the performance means "pay attention" or "focus."

Resources

V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

A. Perform simple folk dances from various cultures.

Creative Strategy
- Assuming alternative points of view

Activity

Students will watch a video of traditional Native American dance to understand its meaning and demonstrate movement inspired by the video.

Resources

C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view

Activity

Students will watch volume 1 of the Dancing: An 8-Part Series on the Pleasure, Power, and Art of Movement video series and discuss the different reason for dancing as suggested from the video.

Resources

E. Identify contemporary Western theatrical dance forms (e.g., ballet, modern, tap, jazz).

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view
- Developing fluency- generating ideas

Activity
Students will distinguish the differences between ballet and modern dance based on dancer attire, footwear, how the dancers move, and musical accompaniment.

Resources

G. Identify some of the dance artists (e.g., performers, teachers, choreographers) associated with Western theatrical dance forms.

Creative Strategy
- Brainstorming
- Developing fluency
- Reflecting

Activity
Students will write a letter of recognition in honor of tap dancer Clayton "Peg Leg" Bates and modern dancer Kathryn Dunham. The letter will include what they were famous for and what they contributed to American dance history.

Resources

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

A. Give examples of how healthy practices enhance one's ability to dance.

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view
- Developing fluency- generating ideas

Activity
Students will compare the performance abilities of a dancer that smokes to a non-smoking dancer. The student will also compare the performance abilities of a dancer that attends dance classes regularly to a dancer that does not attend dance classes regularly.

Resources

VII. CONNECTIONS. Making connections between dance and other disciplines.

A. Respond to a dance by using another art form; explain the connections between the dance and their response to it (e.g., how their painting reflects the dance one saw).

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view
- Developing fluency- generating ideas
- Questioning

Activity
Students will create a movement phrase inspired by the artwork of Jacob Lawrence. The students will be introduced to the artist through class notes. As a practice, the class will choreograph the meaning of a "practice" piece. The teacher will lead the class by asking the students questions based on analysis: are their people in the picture? If so, how many? What are they doing? etc. The class will choreograph according to their responses to coincide with the artwork inspired by Jacob Lawrence.

Resources

B. Create a simple dance that demonstrates understanding of a concept or idea from another discipline (e.g., symmetry, asymmetry).

Creative Strategy
- Assuming alternative points of view

Activity
In pairs, the students will manipulate each others bodies into symmetrical and asymmetrical shapes. One student will act as the artist while the other will act as the sculpture. The artist will manipulate the sculpture's body to be a symmetrical shape and display to the class for approval. Next, the artist will manipulate the sculpture's body into an asymmetrical shape and display to the class. The students will then switch roles and repeat the activity.

Resources

Grades 3-5

I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

A/B. Demonstrate strength, flexibility, agility, and coordination in locomotor and nonlocomotor movements.

Creative Strategy
- Problemsolving at developmental level

Activity
Students will execute the five ballet positions of the feet through a simple combination at the barre, in the center of the floor, and across the floor.

Resources

C. Identify and demonstrate basic dance steps, positions, and patterns for dance from two different styles or genres (e.g., ballet, modern, tap, social, folk).

Creative Strategy
- Problemsolving at developmental level

Activity
Students will execute the 5 ballet positions of the arms and the modern dance concept of upper body drop and release.

Resources

D/E. Transfer a simple rhythmic pattern from the visual to the kinesthetic (e.g., create a dance sequence based on the patterns found in a work of visual art).

Creative Strategy
- Exploring change

Activity
Students will create a movement phrase based on the spatial patterns found in the artwork of M.C. Escher.

Resources

F. Safely maintain personal and general space while moving.

Creative Strategy
- Problemsolving
- Brainstorming
- Structuring the activity to teach the process

Activity
Students are to imagine they are trapped in bubble. The students are to move around the room in their personal space bubble, making sure not to pop their bubble or someone else's bubble by getting too close. After a few tries, the students are to imagine their bubble has been popped and they are free to move about the space using the entire general space.

Resources

G. Transfer a simple rhythmic pattern from the auditory to the kinesthetic.

Creative Strategy
- Problemsolving
- Making choices

Activity
Students will walk throughout the dance space and will start, stop, and change to a rhythm clapped by the instructor. Two claps mean start walking. One clap means change walking direction. When isolating body parts students will slowly move using a special signal. Four claps mean freeze.

Resources

H.   Identify and demonstrate a range of movement qualities (e.g., sharp, smooth, swinging, shaking, loose).

Creative Strategy
- Assuming alternate points of view
- Developing fluency
- Leap frog

Activity
The students will perform a movement phrase using all sharp movements. Then the students will perform the same phrase using all smooth movements. Finally, the students will perform the previous movement phrase alternating sharp and smooth movements. The class will conclude with a discussion about the similarities and differences of performing sharp and smooth movements.

Resources

I. Demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills.

Creative Strategy
- Seeking alternatives

Activity
Students are to imagine they have a ball of moving energy. Whatever body parts the energy ball comes in contact with moves about excitedly. The energy starts in the right hand then travels to the left hand. From the left hand the energy ball travels to the head, then shoulders followed by the rib cage. From there the energy ball migrates to the hips and on to the right leg then left leg. Finally, the energy passes through the entire body, causing the body to move enthusiastically.

Resources

J. Demonstrate accurate memorization and reproduction of movement sequences.

Creative Strategy
- Structuring the activity to teach the process

Activity
The students will study and perform the movement of Donald McKayle's "Rainbow Etude."

Resources

K. Describe the action (e.g., skip, gallop) and movement elements (e.g., levels, direction) in a brief movement study.

Creative Strategy
- Problemsolving
- Making choices

Activity
In small groups, students will select 3 action movements from a list and match each movement with a level (high, middle, and low) or a direction (right, left, forward, backward). The students will create a sentence for each action movement and illustrate it with movement. For example: James crawled on a low level towards the back if the room. Tina hopped in front of the line. Devin leaped right and left in a zigzag pattern.

Resources

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures

A. Use improvisation to discover and invent movement and to solve movement problems.

Creative Strategy
- Assuming alternative points of view
- Communicating to an audience

Activity
Using classic nursery rhymes, the students will illustrate the poems using creative movement.

Resources

B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).

Creative Strategy
- Personalizing
- Communicating to an audience

Activity
Students will create a feelings dance using the emotions of happiness, sadness, anger, excitement, and fear. The students will match their facial expressions and body language to the emotions they are trying to convey.

Resources

C. Create a dance phrase, repeat it, and then vary it by making changes in the time, space, and/or force/energy.

Creative Strategy
- Problemsolving
- Seeking alternatives

Activity
In small groups, the students will take an original movement phrase choreographed in ABA format and change both speed and direction.

Resources

D. Create original dance phrases or brief movement studies that demonstrate the principles of visual design and spatial dynamics.

Creative Strategy
- Seeking alternatives

Activity
Students will study the patterns found in Native American quilt work and create a movement phrase that follows the same visual pattern.

Resources

E. Create original dance phrases or brief movement studies that demonstrate the principles of contrast and transition.

Creative Strategy
- Comparing and contrasting concepts

Activity
The students will perform a movement phrase in retrograde.

Resources

F. Create original dance phrases or brief movement studies that demonstrate the principles of contrast and transition.

Creative Strategy
- Giving varied entry points

Activity
In groups, students will use "Row, Row, Row Your Bout" as a guide to choreograph and perform a dance in canon.

Resources

G. Work alone, with a partner, or in a small group during the choreographic process.

Creative Strategy
- Brainstorming
- Problem finding
- Problemsolving

Activity
Students will create a solo about a time when he or she befriended another student when others did not.

Resources

H. Demonstrate the following partnering skills to create visually interesting still shapes: creating contrasting and complementary shapes and receiving and supporting small amounts of weight (leaning rather than lifting).

Creative Strategy
- Problemsolving/ making choices

Activity
Shadowing: In pairs, one student is the leader while the other is the follower. The leader stands in the front while the follower stands behind him/her, as if standing in a straight line. The leader will slowly move his/her body, changing levels, without turning around or disengaging his/her focus from the front. The follower is to copy the leader's movement. The students may switch roles then repeat the exercise. Mirroring: In pairs, one student is the leader while the other is the follower. Facing each other the leader will slowly move his/her body, changing levels, without disengaging his/her focus from the front. The follower is to copy the leader's movement, exactly. The students may switch roles then repeat the exercise.

Resources

I. Analyze and describe the choreographic tools used in major dance works and in those of their peers.

Creative Strategy
- Deductive reasoning
- Questioning

Activity
Students will critique the choreography or their peers and provide constrictive criticism.

Resources

J. Use motif writing to create and record brief dance phrases.

Creative Strategy
- Problemsolving

Activity
Students will decipher and execute a simple motif writing sequence created by the instructor.

Resources

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

A. Demonstrate the difference between pantomiming and abstracting a gesture.

Creative Strategy
- Brainstorming
- Problemsolving
- Making choices

Activity
Literal Movement: Students may simulate the appropriate movements to the following gestures: shake hands, wave hello, wave goodbye, beckon to come here, gesture to back-up, gesture to move to the side, and signal to stop. Abstract Movement: Students may use different body parts in isolation to demonstrate an example of the above gestures. The students will discuss the difference between the two variations.

Resources

B. Participate in class discussions about interpretations of and responses to dances.

Creative Strategy
- Deductive reasoning
- Justifying with reason

Activity
Students will watch a brief excerpt of the ballet Sleeping Beauty performed by the Royal Ballet and discuss the significance of costuming, music, and choreographic meaning.

Resources

C. Explain how different accompaniment (e.g., sound, music, spoken text) can affect the meaning of a dance.

Creative Strategy
- Justifying with reason

Activity
Students will watch excerpts from Alvin Ailey's Revelations muted and discuss its meaning. The students will watch the same excerpts with the volume and discuss how the music affected the dance.

Resources

D. Explain how lighting, costuming, props, and other scenic elements can contribute to the meaning of a dance.

Creative Strategy
- Communicating to the audience

Activity
Students will view Vaslav Nijinsky performing in Afternoon of a Fawn and discuss how the costuming, scenic elements, and stage lighting affected the dance.

Resources

E. Create a dance that communicates a topic of personal significance to them.

Creative Strategy
- Questioning/ reflecting

Activity
In groups, the students will create a dance about being left out of a situation.

Resources

IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

A. Generate multiple solutions to a complex movement problem (e.g., moving through space in a curving pathway while changing levels); then identify the most interesting solutions and defend their choices.

Creative Strategy
- Justifying with reasons

Activity
In small groups, the students will choreograph a movement phrase that includes level and directional changes on a curved pathway. Next, the students will perform the movement and discuss the choreographic process.

Resources

B. Compare and contrast two very different dance compositions in terms of space (e.g., shape, pathways), time (e.g., rhythm, tempo), and force/energy/movement qualities (e.g., weight, flow).

Creative Strategy
- Comparing and contrasting concepts
- Group response

Activity
Students will view Scrutiny and The Envelope by David Parsons. They will then discuss how the dances are similar and different spatially, movement wise, rhythmically, and how they travel throughout the space.

Resources

C. Identify possible aesthetic criteria for evaluating dance (e.g., skill of performers, originality, visual and/or emotional impact, variety, coherence, unity, contrast).

Creative Strategy
- Deductive reasoning

Activity
Students will view dance compositions from area dance programs (middle or high school). Student will rate dance pieces based on performance quality, skill, originality, and togetherness. Students will also provide commentary for his or her decision.

Resources

D. Participate in class discussions about the nature of dance (e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).

Creative Strategy

- Group response

Activity

Students will have an open discussion about dance. The instructor will ask the students the definition of dance. Then proceed by identifying the different dance styles. The session can conclude with a discussion of how dance differs from other art forms like visual art, music, drama, and creative writing.

Resources

E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

Creative Strategy

- Communicating to an audience

Activity

Students will focus on being respectful. Respect means sitting still and remaining seated, paying attention, being quiet (not talking to one's neighbor), clapping at the end of the performance (not shouting). If a student disengaged from a respect tactic the teacher may use a hand signal to reengage the student. For example, pointer finger held at the lips means "be quiet." Pointing down means sit down or remain seated. Pointing to the eyes and then to the direction of the performance means "pay attention" or "focus." Students will focus on being respectful. Respect means sitting still and remaining seated, paying attention, being quiet (not talking to one's neighbor), clapping at the end of the performance (not shouting). If a student disengaged from a respect tactic the teacher may use a hand signal to reengage the student. For example, pointer finger held at the lips means "be quiet." Pointing down means sit down or remain seated. Pointing to the eyes and then to the direction of the performance means "pay attention" or "focus."

Resources

V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

A. Perform folk and/or classical dances from at least two cultures and describe similarities and differences in the steps and movement styles.

Creative Strategy
- Comparing and contrasting concepts

Activity
Students will perform and discuss the similarities and differences of the movement styles of a traditional Native American dance and a West African dance.

Resources

B. Identify a variety of American folk, social, and theatrical dances.

Creative Strategy
- Structuring the activity to teach the process

Activity
Students will study and perform various popular social dances from the 1940's-1980's which include the Charleston, the Lindy Hop, and Swing dancing, and the Shag.

Resources

C. Describe the cultural/historical context of various dances.

Creative Strategy
- Comparing and contrasting concepts
- Assuming alternative points of view

Activity
Students will watch volume 1 of the Dancing: An 8-Part Series on the Pleasure, Power, and Art of Movement video series and discuss the different reason for dancing as suggested from the video.

Resources

D. Describe the role of dance in at least two different cultures or historical periods.

Creative Strategy

- Assuming alternative points of view

Activity

In PowerPoint form, the students will discuss the importance of dance in the 1930's and how the New Dance Group used dance to speak of political injustice. Students will also discuss how study Alvin Ailey's Revelations and how the movement depicted the Southern Black church experience.

Resources

E. Perform basic steps from two contemporary theatrical forms of dance and describe the similarities and differences in these two dance forms.

Creative Strategy

- Comparing and contracting concepts

Activity

Students will perform a jazz combination and tap combination choreographed by the teacher and explain the similarities and differences of the dance styles.

Resources

F. Identify dance artists who are acknowledged innovators in theatrical dance; identify some of the dance works of these artists.

Creative Strategy

- Comparing and contracting concepts

Activity

In news broadcasting style, the students will explain the movement styles of tap dancers the Nicholas Brothers and jazz choreographer of Bob Fosse.

Resources

G. Perform brief movement sequences from masterworks or etudes based on masterworks (with all copyright restrictions observed).

Creative Strategy
- Assuming alternative points of view

Activity
Students will perform Martha Graham's Lamentations using chairs and body sox as props.

Resources

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

A. Give examples of how healthy practices enhance one's ability to dance.

Creative Strategy
- Comparing and contracting concepts

Activity
Compare the performance abilities of a dancer that smokes to a non- smoking dancer. Compare the performance abilities of a dancer that attends dance classes regularly to a dancer that does not attend dance classes regularly.

Resources

B. Explain strategies for treating and preventing dance injuries.

Creative Strategy
- Justifying with reasons

Activity
Students will create three somatic exercises and explain the muscle areas each exercise effects.

Resources

C. Identify exercises to warm up specific muscle groups and discuss how warming up prepares the body for dancing.

Creative Strategy
- Comparing and contracting concepts

Activity
Students will study various movement exercises created by Irmgard Bartenieff and discuss how each fundamental prepares that area of the body for movement.

Resources

VII. CONNECTIONS. Making connections between dance and other disciplines.

A. Create a project that reveals similarities and differences among the arts.

Creative Strategy
- Seeking alternatives

Activity
Students will create a movement phrase inspired by the artwork of Jacob Lawrence. The students will be introduced to the artist through class notes. As a practice, the class will choreography the meaning of a "practice" piece. The teacher will lead the class by asking the students questions based on analysis: are their people in the picture? If so, how many? What are they doing? etc. The class will choreograph according to their responses to coincide with the artwork inspired by Jacob Lawrence.

Resources

B. Cite examples of concepts used both in dance and in a discipline outside the arts (e.g., shapes in geometry, balance in the natural sciences, pattern in math).

Creative Strategy
- Exploring change

Activity
Students will explore weight-sharing through the lever system, a scientific simple machine. In pairs, students will explore weight-sharing through the "hand to hand pull." Facing one another about 1 foot apart the students will grab hands and lean back as if he or she are about to fall back. While in this position the body should be lengthened from head to toe and be in the shape of the letter "v." From here, one partner can slowly descend and sit on the floor, making sure to stay connected with his or her partner. As the seated partner ascends the other partner may ascend, simulating a teeter-totter or a pulley system.

Resources

C. Compare the choreographic process to the process of scientific inquiry (i.e., making observations; questioning; reviewing what is already known; planning investigations; using tools to gather, analyze, and interpret data; proposing answers and explanations; making predictions; and communicating the result).

Creative Strategy
- Questioning
- Justifying with reasons

Activity
Students must critique the choreography of Talley Beatty using the components of scientific inquiry. This entails the students which includes observing the piece, predicting what is happening in the dance, analyzing the meaning of the dance and the choreographer's intent.

Resources

D. Compare and contrast live dance and dances choreographed for film/video with respect to the performance medium.

Creative Strategy
- Comparing and contrasting concepts

Activity
Students will attend a live performance of Sleeping Beauty by a local professional ballet company than watch The Royal Ballet's rendition on DVD. The students will discuss how the two performances were alike and different in reference to what the audience could and could not see.

Resources

E. Identify applications of technology in the field of dance (e.g., technical production, documentation, research, choreography, reconstruction of historical dance works).

Creative Strategy
- Seeking alternatives

Activity
Students will create a movement phrase using the Life Forms dance software.

Resources

Grades 6-8

I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.

Creative Strategy
- Making choices
- Personalizing

Activity
The student will be able to articulate isolated body parts through group interaction and personal choice. Through a creative movement exercise supported by music, students will respond to teacher command, such as "let's start with the hand!" Students will explore ways to move their hand in as many ways possible. The teacher will call out various body parts as students respond (i.e. head, foot, spine, elbow). Some body parts can be locomotor and some can be non-locomotor (teacher's choice). As the activity advances, students will begin to physically connect to another student through the assigned body part. Teacher cueing will inform students about which body part, how long they have to do it and what will happen next.

Resources
Anne Green Gilbert, <u>Creative Dance for All Ages</u>, ISBN-10: 0883145324

C. Identify and demonstrate basic dance steps, positions, and patterns for dance from at least four different styles or genres (e.g., ballet, modern, tap, social, folk).

Creative Strategy
- Justifying
- Reasoning

Activity
The student will be able to distinguish one style of dance from another based on generalizations and prior knowledge. With assigned styles from the teacher, students will work in groups of 2-3 to come up with a "typical" position for their style. In a "charades" format, students will briefly present their style to the class. Student observers will try to guess which style of dance the performers are representing. This can be an introductory activity that can lead to a group discussion about stereotypes and generalizations of dance styles.

Resources
Harriet Lihs, <u>Appreciating Dance: A Guide to the World's Liveliest Art</u>, ISBN: 0871272490

D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the kinesthetic (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).

Creative Strategy
- SCAMPER technique

Activity
The student will be able to create a visual art design and then create movement from their creation. To begin, students will receive a blank piece of paper, utensils, and instructions to create any type of drawing/design of their choice. Students will then exchange their art with another student to study the shapes, line, pathways, etc. in the visual design. Students will then create a solo movement phrase using the shapes, line, pathways, etc. that they observed. The visual design should be abstract through the dancers' choices of floor patterns and three dimensional shapes.

Resources
Art selections from various art textbooks and/or art work created by students in your school's visual art classes.

F. Safely maintain personal and general space while moving.

Creative Strategy
- Problemsolving

Activity
The student will explore locomotor and non-locomotor movements through personal and general space. When moving in general space, they can use locomotor movements (walk, skip, hop, leap, etc.). When moving in their personal space, all movements need to be non-locmotor (twist, bend, stretch, etc.). One way to have both happening at the same time (no assess their ability to do both) is to assign half of the class as an 'A' and the other half as a 'B.' Call out when 'A' students move in personal space, etc. Once students appear to move safely in both categories, allow students to move all at once in general space.

Resources
Mary Joyce, First Steps in Teaching Creative Dance to Children
Anne Green Gilbert, Creative Dance for All Ages

G. Transfer a complex rhythmic pattern from the auditory to the kinesthetic.

Creative Strategy
- Elaborating

Activity
The student will listen to a piece of music that has a complex rhythmic pattern. Students will then take written notes of how they interpret the pattern and which instruments are used. Students can then use the auditory score and the visual notes to create movements that represent the rhythm. One way for students to match the rhythm is to listen to instrumentation. For example, movements with the lower body could be with the drums, movements with the upper body could be with the saxophone, etc.

Resources

H. Identify and demonstrate a range of movement qualities (e.g., sustained, percussive, vibratory, bound, free flowing).

Creative Strategy
- Flexibility

Activity
Students will locate various movement qualities in their school environment. The teacher will take students on an "observation tour" of the school as students take silent notes. When students observe movements (human or nature) that represent these words, students will notate this. For instance, students standing in line in the hallway...bound, a cafeteria worker tapping a spoon…percussive, flag blowing in the wind…free flow. Students will then create a movement phrase that incorporates multiple movement qualities from their observations.

Resources
Laban for Actors and Dancers: Putting Laban's Movement Theory Into Practice: A Step-by-Step Guide (movement efforts)

I. Demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills.

Creative Strategy
- SCAMPER technique

Activity
Students will perform a short dance phrase in a variety of settings. Students will use SCAMPER to decide how to adapt, modify, and rearrange their phrase if needed in order to have a stronger concentration in the given setting.

Resources
SCAMPERhandout: http://www.brainstorming.co.uk/tutorials/scampertutorial.html

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J. Demonstrate accurate memorization and reproduction of movement sequences.

Creative Strategy
- Assuming alternative points of view
- Group Response

Activity
Students will watch a video of a dance phrase that they will learn. Together they will decide on the criteria that will determine whether they have "accurately memorized and reproduced" the movement. The students will have ownership in the criteria for assessment, therefore understanding what they need to learn.

Resources

K. Describe the action and movement elements observed in a dance, using the appropriate movement/dance vocabulary.

Creative Strategy
- Questioning, Group Response

Activity
Students will contribute to a discussion about the dance they just observed as an audience member. The teacher will question students to enhance the use of appropriate vocabulary. The teacher will also question the performers about their actions and movements to assess their ability to properly use appropriate vocabulary.

Resources

L. Refine technique through teacher evaluation and correction.

Creative Strategy
- Imagery

Activity
Students will work on refining technique through imagery from the teacher and from each other. For instance, the teacher will inform the students to "use your arms as if you are holding a beach ball" to get students to accurately improve the technique of the arms in a rounded position. Imagery allows the students to connect prior knowledge to the current application. For the current technique, students can create their own ideas for imagery. Each class can adopt some ideas from this new list to use throughout the year as they work to refine their technique.

Resources

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures

B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).

Creative Strategy
- Brainstorming

Activity
Students will improvise movements based on simple machines. Students will generate ideas of basic machines and how them move. For instance, a washing machine: the wringing of the clothing in the water, the agitation of the actual machine, etc. Students will then use these ideas to improvise movements that will eventually lead to choreography.

Resources

C. Create variations on an original phrase by using a variety of processes to manipulate dance phrases and to determine the order in which movements will occur (e.g., fragmentation, augmentation, diminution, transposition, reordering, chance).

Creative Strategy
- SCAMPER technique: Rearrange

Activity
Students will create an original phrase and call it 'A.' The 'A' phrase will have movements that are represented with a numerical value: 1, 2, 3, 4, 5, 6, 7, 8. The eight movements should be more than just shapes. Students will then re-sequence their movements in various orders. For instance, 2-4-6-8-1-3-5-7 or 1-8-2-7-3-6-4-5, etc. This new phrase can be called 'B.' Students must remember to create transitions between their new phrasing.

Resources

D. Create solo and group compositions that demonstrate the principles of visual design and spatial dynamics.

Creative Strategy
- Making choices
- Personalizing

Activity
Students will create a group composition that must include various spatial elements. Students will work in groups of 3 to 4. Within the composition, students must move on all three levels, include at least 3 formation changes, travel on 3 varying pathways, alter facings, and adjust the size of their movements.

Resources

E. Create solo and group compositions that demonstrate the principles of contrast and transition.

Creative Strategy
- Making choices
- Personalizing

Activity
Students will create a group composition in groups of 3 to 4 that will include various energy/effort qualities. Within the dance, students must transition between movements that are smooth and sharp; heavy and light; and bound and free. The students will decide how they order their contrasting movements by creating their own fluid transitions.

Resources

F. Create brief solo and group compositions that demonstrate a variety of structures (e.g., theme and variation, rondo, canon, selected contemporary forms).

Creative Strategy
- SCAMPER technique: Rearrange

Activity
Students will create one eight count movement phrase to represent the theme or 'A' (as mentioned in II:C above). The variation, or 'B' could be reordering/rearranging (as mentioned in II:C above) or could simply be changing the level or directions of the entire phrase. The students can then repeat their 'A' phrase to reinforce the theme. Another way to vary the theme, but involving canon, would be to use a canon for the 'B' phrase.

Resources

G. Work alone, with a partner, or in a small group during the choreographic process.

Creative Strategy
- See above II. C, D, E, and F

Activity
See above II. C, D, E, and F

Resources

H. Demonstrate the following partnering skills while moving through space: creating contrasting and complementary shapes and receiving and supporting weight.

Creative Strategy
- Making choices
- Developing fluency

Activity
Students will work with a partner to create shapes and movement in both positive and negative space. Students will take turns being the shape in positive space and being the mover through negative space. Students can then both move in positive space by making complementary shapes in each others' negative space.

Resources

I. Analyze and describe the choreographic tools used in major dance works and in those of their peers.

Creative Strategy
- Listing
- Questioning
- Sharing

Activity

Students will watch a video of a major dance work. Students will list the various choreographic tools observed in the dance (assuming lessons on choreographic tools has already been taught). Students can note the use of theme, motif, variation, canon, rondo, augmentation, etc. The teacher will then question the students on their observations. This is usually an expected process when any choreography is shared in the classroom (live or on video). Students should have the opportunity to share what they have observed in the performed dances.

Resources

J. Translate basic dance notation into movement and use notation to record dance phrases.

Creative Strategy
- Problemsolving

Activity

Students will use the basic symbols of Labanotation. As the teacher holds up flash cards with symbols on it, students will move accordingly (high, middle, low, forward, backward, sideways, in place).

Resources

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

A. Demonstrate the difference between pantomiming and abstracting a gesture.

Creative Strategy
- Brainstorming

Activity
Students will brainstorm a list of gestures. Students will then pantomime 5 of the gestures on the list. Students will then, with teacher direction, explore ways to make the gesture abstract. The teacher will share and demonstrate tactics for making their movement abstract (change the size, body part, level, etc). Students will then analyze an everyday activity such as opening a locker. As a class, students will pantomime this activity as literally and realistically as possible. Students will then repeat this activity by making it abstract. The "locker" for some students may now be on the floor and then the ceiling, it may be tiny, it may be extremely large, the combination may be opened with a foot, etc. Explorations can go in many directions.

Resources

B. Explain how personal experience can influence the interpretation of a dance.

Creative Strategy
- Personalizing

Activity
Students will research and learn about Charles Weidman, who was a modern dance choreographer. Students will watch a video of his "Portrait" dances, which depict the lives of Weidman's' family members in a series of short solo dances. Students will then write a brief description about one of their family members. Students will choreograph a dance phrase based on their selected family member, including gestures this person may use. The dance should be an overall reflection of what this person is like. Students will then observe each others' dances, giving feedback on who they believe their peers may be depicting. We will discuss the context clues (shown in some literal and abstract gestures) in the dance.

Resources

C. Select accompaniment (e.g., sound, music, spoken text) that supports the meaning of a dance they have created.

Creative Strategy
- Comparing and Contrasting

Activity
Building off of the activity in III. B., students will select key words or phrases from the family member descriptions they have written. These words will be spoken text in the dance. The spoken words can either reflect the movement simultaneously, or happen at different times than the coordinating movement. Students may choose to repeat any words or phrases in their dance, change the tone of the spoken text, accent various syllables in the text, etc. After performing the dances, students will then discuss the impact of spoken text in choreography. Students can compare and contrast their interpretation of the dance with personal experience alone vs. support with text.

Resources

D. Describe lighting, costuming, props, and other scenic elements that contribute to the meaning of a dance they have created.

Creative Strategy
- Elaboration

Activity
Students will create a "production project" to accompany their dance. Students can decide how they want to present this information, i.e. binder, scrapbook, brochure, 3 dimensional display, etc. The project must include lighting design, costume design, prop list, etc that will be needed to produce their dance. Students must also have a title for their dance.

Resources

E. Create a dance that communicates a topic of personal significance to them.

Creative Strategy
- Brainstorming

Activity
Students will brainstorm a list of current topics of importance in their lives. Students will then work in groups to create a dance based on one of these given topics. Students will perform their dance for the class. The audience of the class should be able to recognize which topic the group used for the inspiration in their choreography.

Resources

IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

A. Create a movement problem and demonstrate multiple solutions; then identify the most interesting solutions and defend their choices.

Creative Strategy
- Problemsolving

Activity
Students will teach another student a movement phrase without speaking. Students will create their own solutions to how the communicate this movement to their partner.

Resources

B. Compare and contrast two subtly differing dance compositions in terms of space (e.g., shape, pathways), time (e.g., rhythm, tempo), and force/energy/movement qualities (e.g., weight, flow).

Creative Strategy
- Compare and contrast

Activity
Students will take written notes as they watch multiple dance phrases created within the class (or video). Student notes will need to reflect the basic elements of dance: space, time, energy, relationships. Students will then make a "T chart" documenting the observed similarities and differences.

Resources

C. Formulate opinions about the quality of dances on the basis of established criteria.

Creative Strategy
- Brainstorming
- Listing
- Sharing

Activity
Students will create a list to establish the criteria that defines the quality of a dance. Students will share ideas with the class about their opinions of good dances.

Resources

D. Participate in class discussions about the nature of dance (e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).

Creative Strategy
- Developing fluency

Activity
Students will create a web map about "what dance is." All students will generate ideas through the class discussion.

Resources

E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

Creative Strategy
- Developing fluency
- Justifying with reasons

Activity
Students will establish the criteria for what constitutes "good audience behavior." Students will work in groups to create a handout that outlines rules for proper behavior. Each class will receive a copy of each groups list of rules.

Resources

V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

A. Perform complex folk, social, and/or classical dances from at least five cultures and describe similarities and differences in the steps and movement styles.

Creative Strategy
- Making choices
- Comparing and contrasting

Activity
Students will select a country they would like to research. The teacher will establish a list of criteria for students to research in the library/media center. Part of the research will be to find the most common dance of this culture. Students will then work with another student(s) to establish the similarities and differences in what they found in their research for their dance. Through a teacher or student selection process, the class can then learn some of the dances found by the students' research.

Resources

B. Perform a variety of twentieth-century American folk, social, and/or theatrical dances.

Creative Strategy
- Structuring the activity to teach the process

Activity
Students will create a "timeline dance" for various American dances in the twentieth-century. Students will watch "DanceTime" a social dance video to learn some of the dances. Students will then create a "timeline dance" by putting various movements together in a sequence based on the year(s).

Resources
"DanceTime: 500 Years of Social Dance" volume I and/or volume II video.
http://www.dancetimepublications.com/index.shtml

C. Research a dance from a different culture or historical period; then effectively share that dance with their peers and describe its cultural or historical context.

Creative Strategy
- Assessing in ways that honor diversity
- SCAMPER

Activity
Students will learn, through research, the meaning behind certain movements in a cultural dance (i.e. West African dance, Classical Indian dance, etc). Students will then create their own adaptation of a cultural dance, adding repetitive movements that have meaning specifically connected to the country and its culture.

Resources

D. Describe the role of dance in a variety of cultures or historical periods.

Creative Strategy
- Seeking alternatives
- Assessing in ways that honor diversity

Activity
Students will create a "coding system" for various roles of dance in society. Some dances may be religious, some may be celebratory, some may be ceremonial, etc. Students will create the actual code (given word or symbol) and descriptors for each category. The teacher will then show a variety of cultural dances via video, and the students will code each dance.

Resources
"Multicultural Folk Dance Treasure Chest" package (VHS tape) Human Kinetics; ISBN: 0880119284

E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.

Creative Strategy
- Comparing and contrasting

Activity
Students will learn two dance phrases from two recent Broadway musicals. Students will compare and contrast the similarities and the differences in the two dance phrases.

Resources

F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, choreographers, teachers) to the art of theatrical dance.

Creative Strategy
- Communicating to an audience

Activity
Students will research important contributors to the art of theatrical dance. Students will then create a scrapbook as if they were that person. Students will have to locate factual information about the person and present their facts through scrapbook entries (around 10). Students will have to imagine what life was like for their dance artist, documenting journal entries, photos, and other artifacts connected to the artists' time period.

Resources

G. Perform brief movement sequences from masterworks or etudes based on masterworks (with all copyright restrictions observed).

Creative Strategy
- SCAMPER

Activity
Students will learn a section of the "Rainbow Etude" by Donald McKayle. After mastering the movement sequence, students will then create their own dance phrase to add on to the original. The student choreographed phrase should connect to the concept of "Rainbow Etude." Movements should reflect chain gangs, physical labor, hot weather, hope for rain, outdoor work, etc.

Resources
"Rainbow Etude" by Donald McKayle, available through the American Dance Legacy Institute. http://www.adli.us/

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

A. Identify at least five goals to improve their own dancing and explain how they plan to reach these goals.

Creative Strategy
- Making choices
- Group response/ Leap frog

Activity
Students will journal about their goals in dance for the year and how they plan to reach these goals. Students will then share ideas as a class on how we can work on achieving some of the goals as a group.

Resources

B. Explain strategies for treating and preventing dance injuries.

Creative Strategy
- Role playing

Activity
After learning the necessary strategies for treating and preventing injuries, students will then create a "make believe" injury clinic. Students in the class will take on various roles. Some will be the injured dancer, some the receptionist, some the nurse and some the doctor. Students will have to demonstrate their skills of how to treat and prevent dance injuries through role play.

Resources

C. Create original warm-up exercises and discuss how these exercises prepare the body and mind for functional and expressive purposes.

Creative Strategy
- Deductive reasoning
- Communicating to an audience

Activity
Students will create a flyer/brochure to accompany their original warm-up exercise. Information on the document should describe how this exercise will "prepare the body and mind for functional and expressive purposes." Students will present their exercise to the class, teach it to them and then be evaluated by the class on whether it met the described purposes on the document.

Resources

D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.

Creative Strategy
- Comparing and contrasting

Activity
Students will create a historical timeline of various images of the body in dance. Students will need to locate an image for each decade, beginning with 1900 and ending with 2000. As a class, students will discuss the observed differences from each decade, as seen on the various timelines turned in by students in the class.

Resources

E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

Creative Strategy
- Making choices
- Justifying with reasons

Activity
In conjunction with the activity listed for standard VI. C, students will create a brochure promoting dance for all ages. Among their brochure students can list an example exercise and its benefits (VI. C). The brochure should include benefits for various ages. Students will need to research this information in the media center, gathering factual information on how dance benefits each age group. The top 5 brochures will be presented to the school faculty, promoting a healthy lifestyle for teachers.

Resources

VII. CONNECTIONS. Making connections between dance and other disciplines.

A. Create a project that reveals similarities and differences among the arts.

Creative Strategy
- Comparing and contrasting concepts
- Assessing in ways that honor diversity

Activity
Students will visit www.knowitall.org and work through the "Artopia" site. Students will visit all arts areas on the web page (music, art, dance, theatre) and create a written list of processes used in each art area. Students will then write an analytical paper describing the similarities and differences used in the various processes of the art areas. For instance, students will see the step by step instructions for creating a sculpture. Students will compare this to making a dance.

Resources
www.knowitall.org
 "Artopia"

B. Cite examples of concepts used both in dance and in disciplines outside the arts (e.g., human anatomy in science, shape in architecture, historical dance works in social and political history).

Creative Strategy
- Making choices
- Justifying with reasons

Activity
In groups, students will create a dance phrase using the terms revolution, rotation, sun, tilt and orbit. The dance must include all of the terms at some point in their dance. Students should be able to defend their dance by explaining which part connects to which word. Students should also have a clear understanding of the definition of the word.

Resources
"8th grade" grade level science textbooks and/or resources in the media center

C. "Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing)" [Visual and Performing Arts Content Standards for California Public Schools, Pre-kindergarten through Grade Twelve, 17].

Creative Strategy
- Listing
- Comparing and contrasting

Activity

In groups, students will create a "how to" list for the choreographic process. Students in another group will create one for the writing process. As a class, led by the teacher, students will explain their given process. The class will then make a chart giving the similarities and differences of the two processes.

Resources

D. Create a dance intended for video: draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to videotape and edit the dance.

Creative Strategy
- Problemsolving

Activity

Students will create a dance intended for video in a specific space. Students will have to measure the appropriate dimensions of the space and then create the dance to fit in the exact space. Students will work in groups to problem solve.

Resources

E. Demonstrate basic proficiency in at least two technological applications related to dance (e.g., LifeForms software, information retrieval via the Internet, videotaping and editing).

Creative Strategy
- Seeking alternatives

Activity

See VII. A. activity for "Artopia" website. Also, students can create movement sequences in response to choreography on the "Wild Child" software.

Resources

Grades 9-12

I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.

Creative Strategy
- Assuming alternate points of view
- Personalizing, Problemsolving

Activity
The students will experience skeletal alignment through symbolic representation using a curly telephone cord. The students will listen to teacher's lecture about bones of the body, specifically focusing on articulation of vertebrae. The students will each then take a telephone cord and experiment with it, looking at how many ways they can move the cord. Students will make connections between articulation of the cord and vertebrae. Students will then transfer movement into their own bodies and create an original, three eight-count phrase representing the movement of their cord(s). Students will perform phrases for the class.

Resources
Gray's Anatomy (Gray)

C. Identify and demonstrate complex steps and patterns from at least four dance styles and genres (e.g., ballet, modern, tap, social, folk).

Creative Strategy
- Brainstorming
- Justifying with reasons

Activity
Students will brainstorm as a class to determine the defining characteristics for ballet, modern and jazz dance. Students will use Laban motif symbols to create a dance phrase then adapt that phrase using the characteristics of one of the genres of dance above. Students will perform their phrases for the class. The class will determine whether or not each phrase is indicative of its genre. Students will defend their choices and discuss challenges in choreographing in the "blueprint" of a particular style.

Resources
Language of Dance Flash Cards

D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the kinesthetic (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).

Creative Strategy
- Problemsolving
- SCAMPER

Activity
Students will take a walk outside, noting design in nature and the outdoor environment. Students will sketch at least five shapes or shape patterns before returning inside. Students will utilize shapes or shape patterns to create an original dance phrase to be performed for the class. Students may incorporate shapes/shape patterns through: body shapes, floor patterns, spatial patterns, partner/group body shapes (if working in a group), etc.

Resources
Choreography (Minton)

F. Safely maintain personal and general space while moving.

Creative Strategy
- Personalizing
- Reflecting
- Sharing

Activity
Students will partner for a trust walk through the space. One student will keep his/her eyes closed while the other leads him/her around the space for a few minutes, maintaining physical contact at all times. Leaders must remember the pattern of the walk and will lead partners a second time with only verbal instructions. The third time, leaders will repeat the walk with partner seeing environment as he/she is led. Partners will reverse roles. Following the walks, students will participate in a group discussion recalling the sensory attention needed during the blind trust walk in order to feel where other objects were in space. Students will also discuss the importance of using sight to record placement of objects. Students will discuss how sensory information can be utilized with sight to move safely within the dance classroom.

Resources
http://www.cacmboston.org/pdf/resources/TrustWalk.pdf (Narrative description of a trust walk.)

G. Demonstrate rhythmic acuity dancing with and without sound accompaniment.

Creative Strategy
- Comparing/contrasting concepts
- Exploring change
- Reflecting

Activity

Students will practice marking a basic rhythm (4/4, ¾, 2/4, etc.) with a piece of music through clapping, tapping, snapping, or stomping. Students will perform a dance phrase taught by the teacher, maintaining the basic accents and phrasing to the beat. Teacher will chose another piece of music with a different meter. Students will clap the rhythm then alter the phrase to fit the new music. Students will perform the phrase to the new music, paying attention to accents and phrasing. Students will discuss the difference between the two performances and evaluate whether the meter was considered throughout.

Resources

Stars & Stripes Forever and the Greatest Marches (Boston Pops);
Schubert, Brahms, Bach (Various Performers)

H. Create and perform combinations and variations with a broad range of movement qualities.

Creative Strategy
- Exploring change
- Problemsolving
- Reflecting

Activity

Students perform a teacher-generated phrase. Students select a movement quality from the "hat" and add the movement quality within the phrase. Students perform phrases for the class. The class must guess which movement quality was utilized in each phrase. Students should discuss the effectiveness of the dance in presenting his/her given movement quality and how the presentation could be more effective.

Resources

A Primer For Movement Description Using Effort-Shape And Supplementary Concepts (Dell)

I. Demonstrate projection while performing dance.

Creative Strategy
- Communicating to an audience
- Developing fluency – generating ideas
- Group response/leapfrog
- Questioning
- Reflecting

Activity
Students will meet in the theater or a large space. Students will participate in a discussion about voice projection. With students seated as far from the performance space as possible, student volunteer will speak from the performance space using little-to-no projection then full projection. Students will discuss the qualities that led to good voice projection. Students will transfer that knowledge to movement and discuss what qualities could make up good movement projection (e.g. large movements, clarity, energy, etc.). Students will pick slips or paper marked with degrees of projection. Students will perform a dance phrase in pairs for the class utilizing degrees of projection. Students will discuss the impact of projection on the performance quality of the dance phrase from the viewpoint of choreographer, dance critic and audience member.

Resources
http://www.yale.edu/ynhti/curriculum/units/1989/3/89.03.04.x.

J. Remember and reproduce entire dance works.

Creative Strategy
- Assessing in ways that honor diversity
- Brainstorming
- Sharing

Activity
Students will complete learning inventories to identify their preferred modality of learning. Students will brainstorm with others in their modality regarding how best to use their preferred learning style to remember dance choreography and repertory. Students will write an individual rehearsal plan for remembering and reproducing works to be used during original choreography and repertory rehearsals.

Resources
http://en.wikipedia.org/wiki/Learning_styles

K. Use correct dance terminology when describing dance works.

Creative Strategy
- Brainstorming

Activity
Students will make a list of ballet terminology. Students will utilize this list to locate items within a dance work viewed live or via video. Students will take notes on the performance quality of each item and in general and use notes and terminology list to create a critique of the work.

Resources
Ballet is Fun (Business Works, Inc.)

L. Refine technique through teacher evaluation and correction.

Creative Strategy
- Personalizing
- Reflecting

Activity
Students will make a journal entry at the end of each technique class to record teacher evaluations and corrections. At the end of each unit/interim/quarter, students will reflect on the evaluations and corrections, noting what has changed and how he/she has refined it based on the journal entries.

Resources
The Dancer Prepares (Penrod and Plastino)

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures

A. Use improvisation to generate movement for choreography.

Creative Strategy
- Brainstorming
- Communicating to an audience
- Comparing and contrasting concepts
- Personalizing

Activity
Students will brainstorm to assign human qualities to the elements of Earth, Air, Fire and Water during a group discussion (e.g. grounded or solid for Earth, flighty or bouncy for Air, meandering or wishy-washy for Water, and tempestuous for Fire). After the discussion, students will count off into four groups and each group will be labeled as an element. Students should improvise as they travel around the room as their element. After a period of time of individual improvisation and interaction with other students (as their elements), groups should switch the element they represent. Repeat until students have tried all four elements. Students will then create dance phrases with a partner. Both students should represent their favorite elements and show qualities of their particular elements as well as how the elements interact. Students will show phrases to the class and will discuss whether or not the elemental qualities were visible.

Resources
http://www.hu.mtu.edu/~klwest/troupe/games/improv/elements.html (A description of this activity as a drama game.)

B. Improvise, compose, and perform dance phrases based on a variety of stimuli (e.g., sensory cues, ideas, moods).

Creative Strategy
- Communicating to an audience
- Comparing and contrasting concepts
- Reflecting

Activity
Sudents will improvise to a variety of music that represents several emotions (e.g. "Get Happy!" [Judy Garland], "Sometimes I Feel Like a Motherless Child" [Louis Armstrong], etc.). Students will select an emotion out of the "hat" and create a phrase using movement representative of that emotion. Students will perform phrases for the class. Audience will guess which emotion was represented and discuss whether or not the movement was effective in portraying the emotion.

Resources
C'mon Get Happy/Clinique Happy (Various Performers)

C/D/E/F. Choreograph a duet, trio, or larger group dance that demonstrates an understanding of choreographic principles, processes, and structures.

Creative Strategy
- Brainstorming
- Establishing constraint from which to begin
- Personalizing

Activity
Students will brainstorm to list a variety of choreographic structures (e.g., ABA, Rondo, etc.). Students will work in small groups to create a dance phrase based on one structure to be performed for the class. Students will discuss whether or not each group clearly depicted the choreographic structure that they chose.

Resources
Choreography (Minton), pp. 60-62

G. Work alone, with a partner, or in a small group during the choreographic process.

Creative Strategy
- Brainstorming
- Daydreaming

Activity
Students will work alone to create a dance phrase based on their first names. Students will combine their phrases in small groups to create a dance utilizing choreographic principles and representing each member of the group.

Resources
Dance Composition Basics (Sofras)

H. Use partnering skills to generate choreography that incorporates contact (e.g., weight sharing and lifting).

Creative Strategy
- Developing fluency – generating ideas
- Problemsolving
- Questioning

Activity
Students participate in class discussion centered around edheads.org Simple Machines game. Students offer answers to game as teacher presents on AverKey, specifically noting ways that simple machines make contact. Students work with a partner to develop a dance phrase based on the contact demonstrated in at least two simple machines. Students show phrases to the class.

Resources
www.edheads.org

I. Compare and contrast two choreographic processes and define the choreographic principles being used in each.

Creative Strategy
- Justifying with reasons
- Sharing

Activity
Students will view two dance works and mark choreographic processes and principles used on a checklist. Students will share and discuss information after each dance and create a master list. Students will each write a critique comparing the two dances and concentrating on the effectiveness of the choreography based on the processes and principles used. Students will explain why they thing each choreographer chose the particular conventions used.

Resources
Dance Composition (Smith-Autard), pp. 196-199

J. Translate basic dance notation into movement and use notation to record dance phrases.

Creative Strategy
- Guessing and checking
- Structuring the activity to teach the process

Activity
Students will select 16 motif symbols, arrange them and record them (in order) on sentence strip/paper. Students will use motif symbols to create original phrases. Students will observe a partner's phrase and record the phrase using motif symbols. Students will check their notation against partner's work.

Resources
Language of Dance Flash Cards

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

A. Formulate and answer questions about how movement choices in dance communicate abstract ideas.

Creative Strategy
- Comparing and contrasting concepts
- Questioning

Activity
Students discuss the definitions of "abstract" and "literal." Students view visual artworks representing both ideas and discuss how visual artists abstract subjects. In a teacher-led discussion, students apply visual art knowledge to determine how choreographers can abstract movements, especially using choreographic processes. Students use information generated in the discussion to create a master list in their journals. Students utilize list to create questions to be used to determine the theme or the choreographer's intent in contemporary or abstract dance works.

Resources
Visual art textbook

B. Compare and contrast the way that meaning is communicated in two choreographic works.

Creative Strategy
- Brainstorming
- Comparing and contrasting concepts

Activity
Students view two choreographers' dances related to the same subject (e.g. "The Nutcracker" [Balanchine] and "The Hard Nut" [Morris]).   Students list themes present in both works and compare and contrast how each choreographer presented them.

Resources
"The Hard Nut" (Morris); "The Nutcracker" (Balanchine)

C. Select accompaniment (e.g., sound, music, spoken text) that supports the meaning of a dance they have created.

Creative Strategy
- Comparing and contrasting concepts
- Justifying
- Making choices
- Reflecting
- Seeking alternatives

Activity
Students bring own music to class. Students improvise by performing a previously created, original dance phrases to random, teacher-selected pieces of music (from the student CDs). Students select the pieces that best and least fit the meaning of their dances. Students perform the dance phrases twice, once each to the piece that best and least fits the dance's meaning. Choreographers explain why they feel one piece of music better supports their dance and why the alternate piece does not.

Resources
Student selected CDs

D. Design and/or execute lighting, costuming, props, and/or other scenic elements that contribute to the meaning of a dance they have created.

Creative Strategy
- Communicating to an audience
- Making choices
- Reflecting

Activity
Students research and observe animals; specifically, their movement, habitat and physical appearance. Students create a dance phrase based on their animal and combine with other students to create a group dance. Students design costume pieces that reflect the physical appearance and habitat of their animals in abstract form.

Resources
Anima Mundi (Reggio)

E. Create an original dance work that communicates a contemporary social theme.

Creative Strategy
- Brainstorming
- Communicating to an audience
- Reflecting

Activity
Students make a list of contemporary issues that they feel strongly about. Students choose groups based on their interest in the issues (some students may be alone). Students work within their groups to develop a "This I Believe" essay (see website). Students choreograph movement supporting and communicating the meaning of their essays.

Resources
http://thisibelieve.org/index.php

IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

A. Create a dance and revise it over time, articulating why they made the artistic decisions that they did and what was lost or gained by those decisions.

Creative Strategy
- Comparing and contrasting concepts
- Exploring change
- Making choices
- Problemsolving
- Reflecting
- Seeking alternatives

Activity
See III.E. Students will work within their group to refine and revise their dance throughout the choreographic process. Students will complete evaluations periodically to explain what was changed, added, and removed and how it changed the dance, made it stronger/weaker, etc.

Resources
http://thisibelieve.org/index.php

B. Compare and contrast two subtly differing dance compositions in terms of space (e.g., shape, pathways), time (e.g., rhythm, tempo), and force/energy/movement qualities (e.g., weight, flow).

Creative Strategy
- Assuming alternate points of view
- Comparing and contrasting concepts
- Guessing and checking
- Justifying with reasons
- Reflecting

Activity
Students will view "Dying Swan" variation performed by Ballet Trockadero and American Ballet Theatre. Students will compare and contrast space, time, and force/energy/movement qualities. Students will discuss which changes are attributed to dancer and which to choreographer.

Resources
Les Ballets Trockadero, Vol 2; Swan Lake (American Ballet Theater)

C. Develop a set of aesthetic criteria and apply them in evaluating their own dance work and that of others.

Creative Strategy
- Brainstorming

Activity
Students discuss what makes a good dance in terms of choreographic principles, visual aesthetics, performance, etc. Students compile criteria to create a "cheat sheet" to utilize when creating and refining choreography and critiquing a dance work.

Resources
Dance Composition (Smith-Autard)

D. Formulate and answer their own aesthetic questions (e.g., "What is it that makes a particular dance unique?" "How much can one change a dance before it becomes a different dance?").

Creative Strategy
- Assuming alternate points of view
- Brainstorming
- Personalizing

Activity
See IV.C. Students utilize "cheat sheet" criteria to create personal aesthetic questions for evaluation. Students use questions to critique a dance from the perspective of audience member, choreographer, dancer and dance critic.

Resources
Dance Composition (Smith-Autard)

E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

Creative Strategy
- Assuming alternate points of view
- Brainstorming
- Personalizing

Activity

Students compile a list of inappropriate audience behavior from the perspective of a dancer, choreographer and audience member. Students use the list to create a list of "Audience Rules" to be posted in the room, distributed to the students, etc. Students follow "Audience Rules" while watching performances in the classroom (both live and via video) and the performance space.

Resources

http://www.menc.org/guides/etiquette/etiquette_home.html

V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

A/B Perform a variety of Western and non-Western dance forms and describe their traditions.

Creative Strategy
- Comparing and contrasting concepts
- Questioning, "What if," "Why," and "How?"

Activity

Students will divide into groups. Each group will be responsible for learning and teaching one folk dance from the Multicultural Folk Dance Treasure Chest or the teacher's resources. The teacher will assign groups to learn a dance representative of Western (US, Canada, Western Europe) or non-Western culture (Africa, Asia, Indonesia). Each group will teach their dance to the class and students will discuss the qualities that are prevalent in Western and non-Western dances.

Resources

Multicultural Folk Dance Treasure Chest, Volume 1 and 2 (Lane)

C. Create a time line illustrating important dance events, placing them in social, historical, cultural, and political contexts.

Creative Strategy
- Brainstorming
- Comparing and contrasting concepts
- Giving varied entry points
- Questioning "What if," "Why," and "How?"
- Sharing

Activity

Students will divide into groups. Each group will research a time period corresponding to an important period in dance history from the following contexts: social, historical, cultural, political. Groups create a visual timeline to be displayed within the classroom. Students will note commonalities within the class' visual timelines and discuss how each time period and the important dance events during that time influenced the others.

Resources

Ballet and Modern Dance, a Concise History (Anderson);
www.wikipedia.org

D. Analyze and describe how dance and dancers are portrayed in contemporary media.

Creative Strategy
- Brainstorming
- Deductive reasoning

Activity

Students will look through current (within the last year) magazines and cut out, mark or copy photographs of dancers. Students will work in groups to decide on a list of traits describing the dancers' physical appearance, mood, persona, etc. then will group dancers by stereotypes within a particular technique or genre. Groups will present to the class and will what kinds of pressures dancers face to achieve and maintain these images and whether or not current dance technique and choreography supports those images. Finally, students will compare and contrast images between and within techniques/genres.

Resources

Dance, Dance Spirit, and Dance Teacher and other non-dance magazines
A Century of Dance (Driver)

E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.

Creative Strategy
- Personalizing
- Reflecting

Activity
Students will create a dance phrase using complex steps from tap, musical theatre or jazz dance. Students will perform dances for the class and will write a self-reflection discussing the differences between the two dance forms explored in their phrases, specifically, how weight is utilized and how each technique feels in their bodies.

Resources
Jump Into Jazz (Kraines and Pryor)
Choreographing the Stage Musical (Sunderland and Pickering)

F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, teachers, choreographers) to the art of theatrical dance.

Creative Strategy
- Assuming alternate points of view
- Communicating to an audience
- Personalizing
- Reflecting

Activity
Students will choose a theatrical dance artist to research. Students will research artist, concentrating on each artist's unique style of performing/teaching/choreographing. Students will create a presentation based on the research and from the point of view of their artist.

Resources
A Century of Dance (Driver)
Dancing (Jonas)

G. Perform entire repertory etudes and/or masterworks (with all copyright restrictions observed).

Creative Strategy
- Assuming an alternate view
- Personalizing
- Questioning
- Reflecting

Activity
Students will utilize a repertory etude packet from the American Dance Legacy Institute to learn a repertory etude. Students will research the choreographer and that particular etude to become familiar with the choreographer's vision and impetus for that particular work. Students will use that knowledge to develop a variation of the etude that reflects movement choices, mood, and choreographer's vision of the etude.

Resources
www.adli.us

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

A. Evaluate their physical strengths and weaknesses with regard to the mastery of dance technique and develop realistic goals and strategies for improvement and/or maintenance.

Creative Strategy
- Brainstorming
- Justifying with reasons
- Personalizing
- Providing an affirmative and supportive climate
- Reflecting

Activity
Students will discuss and list what indicators are present when a dancer has achieved mastery of dance technique. Students will utilize list to create an evaluation checklist. Students will review a video of their performance on a classroom task and/or in technique class and evaluate their performance on the video using the checklist. Students will use checklist to formulate goals and will write them in their journals. In future evaluation sessions, students will comment on whether or not they are meeting/exceeding set goals and explain their responses.

Resources
The Dancer's Body Book (Kent)

B. Explain strategies for treating and preventing dance injuries.

Creative Strategy
- Brainstorming
- Guessing and checking
- Personalizing
- Problemsolving
- Questioning
- Sharing

Activity

Using prior knowledge of joints, muscles, connective tissue and types of injuries, students will brainstorm the most common foot and ankle injuries in dancers. Students will work in groups to research these injuries, specifically: which dance steps/exercises and habits/mistakes are most likely to cause these injuries, what steps should be taken to prevent (e.g. warm up or strengthening exercises), treat and rehabilitate the injured body part. Each group will develop a prevention and treatment plan to share with the class.

Resources
The Pointe Book (Berringer)
Gray's Anatomy (Gray)
The Doctor's Sore Foot Book (McGann)

C. Create an extended warm-up sequence and teach it to their peers; discuss the relationship between the warm-up and the dance activity that follows it.

Creative Strategy
- Guessing and checking
- Personalizing
- Problemsolving
- Sharing

Activity

Students will discuss the purpose and components of a warm up. Students will collaborate with a partner to identify skills in two styles of dance techniques that may be incorporated within a warm up and present their findings to the class. Students will work in pairs to develop a general warm up for dance activity and will teach their warm up to the class during the semester.

Resources
Technical Manual and Dictionary of Ballet Technique (Grant)
The Dancer Prepares (Penrod and Plastino)

D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.

Creative Strategy
- Anticipating and/or predicting alternatives
- Comparing and contrasting
- Deductive Reasoning
- Justifying with reasons
- Personalizing
- Questioning
- Reflecting

Activity
See 9-12, V.D. Students will work in pairs to select a time period and research images of dancers from: the court of Louis XIV, the Romantic period, Balanchine's ABT, contemporary dance and jazz dance. Students will present these images to the class verbally. Students will compare and contrast body types and will discuss which body types they prefer. From their discussion, students will write a journal entry determining how body types have influenced choreography and dance technique and will use this information to predict what the preferred body type will be in a variety of dance genres in the coming years.

Resources
A Century of Dance (Driver)
Ballet 101 (Grescovik)
Dancing (Jonas)
Competing with the Sylph (Vincent)

E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

Creative Strategy
- Brainstorming
- Deductive reasoning
- Problemsolving
- Questioning
- Reflecting

Activity
Students will collaborate to create a checklist for healthy living. Students will interview people in a variety of age ranges to determine their overall health. Students will predict how dance could impact health overall and what components of dance would make a suitable exercise for their interview participants.

Resources
The Dancer's Body Book (Kent)

VII. CONNECTIONS. Making connections between dance and other disciplines.

A. Create an interdisciplinary project (i.e., one that includes dance and two other arts disciplines) based on a theme that they themselves identify.

Creative Strategy
- Communicating to an audience
- Giving varied entry points
- Making choices
- Problemsolving

Activity
See 9-12, III.E. Students will collaborate with a music student to create a musical score that will enhance the text score for their work. Students will work together to record and edit their score. In addition, students will identify which sections of their dance could be emphasized with lighting. Students will collaborate with a theatre student to create lighting that expresses their intent.

Resources
The New Dance Group Gala Historic Concert VHS tape (The American Dance Guild)

B/C. Compare and contrast dance and other disciplines with regard to fundamentals such as materials, elements, processes, and ways of communicating meaning.

Creative Strategy
- Assuming alternate points of view
- Comparing and contrasting
- Problemsolving
- SCAMPER

Activity
Students will interview visual artists (students and/or professionals) to determine what methods they utilize for creating new work, where they get inspiration, what materials they use, etc. Students will compare and contrast visual art methods with choreographic methods. Students will discuss how visual art methods could be incorporated into the choreographic process.

Resources
State adopted visual art text book

D. Create a dance intended for video and then draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to videotape and edit the dance.

Creative Strategy
- Communicating to an audience
- Justifying
- Making choices
- Problem finding
- Problemsolving
- Reflecting

Activity
See 9-12, III.E. and VII.A. Dancers and visual arts/theater/film production students will work in teams to determine how best to film a dance. Teams will read the handout on filming dance (from Envisioning Dance, pp.211-217) and view accompanying DVD clips. Students will discuss the difficulties of filming dance and brainstorm solutions within their groups. Students will utilize this knowledge to create a storyboard and plan for filming the "This I Believe" dance in a way that will emphasize the theme and create a personal connection between the audience and the choreographer.

Resources
Envisioning Dance (Mitoma), pp. 211-217

E. Create an interdisciplinary project that demonstrates how technology can be used to reinforce, enhance, or alter the dance idea.

Creative Strategy
- Exploring change
- Justifying
- Making choices
- Problemsolving
- Seeking alternatives

Activity
Students will view William Forsythe's Improvisation Technologies: A Tool for the Analytical Dance Eye enhanced by teacher-led discussion. Students will select at least two choreographic techniques demonstrated by Forsythe and use them to manipulate an original dance phrase. Students will choose their favorite variation and defend it in a self evaluation.

Resources
Improvisation Technologies (Forsythe)

Grades 9-12 Advanced

I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

A/B. Demonstrate consistency and reliability of technique and performance skills (e.g., preparation, clarity, musicality, stylistic nuance).

Creative Strategy
- Justifying
- Making choices
- Personalizing
- Reflecting

Activity

Students will identify skills needed to create a general warm up for dance performance by considering personal strengths and weaknesses (e.g. what muscles need to be strengthened and engaged, prior injuries or weaknesses and exercises to prevent injury, strengths that need to be maintained rather than developed, etc.) Students will create individual warm up plans and utilize these prior to class and performance opportunities to increase the quality of technique and performance skills.

Resources

The Dancer Prepares (Penrod and Plastico)

C. Identify and demonstrate complex steps and patterns from at least four dance styles and genres (e.g., ballet, modern, tap, social, folk).

Creative Strategy
- Justifying
- Questioning
- Reflecting

Activity

Students will use motif symbols to create a dance phrase. Students will adapt the phrase to suit each of the following genres: Romantic ballet, neo-classical ballet and contemporary ballet. Students will select their favorite variation to perform for the class. Students will defend their choice and discuss the differences in movement and challenges in choreographing the three styles.

Resources

Language of Dance Flash Cards

D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the kinesthetic (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).

Creative Strategy
- Assuming alternative points of view
- Brainstorming
- SCAMPER

Activity
Students will discuss the elements and principles of visual art then tour a museum/art collection/student artwork within the school. Students will select their favorite piece of artwork and take notes regarding how the elements and principles of design are used within the piece. Students will reflect on their notes and discuss with a partner how to translate the visual qualities to movement. Students will work with their partner to create a dance phrase incorporating a visual component of the work (pattern, shape, pose, etc.) within their dance.

Resources
State adopted visual art textbook
Dance Composition (Smith-Autard)

F. Safely maintain personal and general space while moving.

Creative Strategy
- Communicating to an audience
- Giving varied entry points
- Personalizing
- Problem finding
- Problemsolving

Activity
Students will work in groups to create a public service announcement about moving safely in personal and general space. Students will select a space within the school, choreograph movement that relates to that space, and develop a written narrative for accompaniment then perform their commercial for the class. Students will discuss how safety can be maintained in dance class and the hazards of not working safely.

Resources
Envisioning Dance (Mitoma)

G. Demonstrate rhythmic acuity dancing with and without sound accompaniment.

Creative Strategy
- Comparing and contrasting concepts
- Justifying
- Reflecting

Activity

Students will select a piece of music using a variety of time signatures, especially complex time signatures (e.g. 11/4, 7/4 and 9/8) and mixed meters (e.g. alternating between 6/8 and 3/4). Students will create a dance phrase that supports and enhances the time signature. Students will reflect on how choreographing to this music was different/more difficult than choreographing to traditional meters.

Resources

Stravinsky's Rite of Spring;
Bacharach's "Promises, Promises"
Stephen Sondheim's "America" from West Side Story

H. Create and perform combinations and variations with a broad range of movement qualities.

Creative Strategy
- Assuming alternative points of view
- Making choices
- Problemsolving

Activity

Students will learn a traditional ballet variation. Students will perform the variation with the addition of a contrasting movement quality. Students will discuss the difference that the addition of the quality made from both the performer's and the audience member's viewpoint.

Resources

A Primer for Movement Description. . . (Dell)

I. Demonstrate projection while performing dance.

Creative Strategy
- Communicating to an audience
- Reflecting

Activity
See 9-12, I.I. Students will select slips of paper marked with degrees of projection. Students will perform a dance phrase for the class utilizing degree of projection selected. Students will discuss the impact of project on the performance quality of the dance phrase from the viewpoint of choreographer, dancer and audience member.

Resources
http://www.yale.edu/ynhti/curriculum/units/1989/3/89.03.04.x.html

J. Remember and reproduce entire dance works.

Creative Strategy
- Brainstorming
- Personalizing
- Problemsolving
- Sharing

Activity
Students will view Dan Wagoner's "Plod" and read press releases/critiques from/of the production. As a class, students will discuss Wagoner's inspiration and desired choreographic outcomes through brainstorming and discussion. Students will learn Plod from the video. Each student will take information gleaned through reading and discussion to assign meaning and direct performance choices (e.g., focus, effort, mood, etc.) for the piece.

Resources
Wagoner, Dan. Rehearsal footage of Power Company performing opening section of "Plod" on Artopia.com

K. Use correct dance terminology when describing dance works.

Creative Strategy
- Personalizing
- Sharing

Activity
See 9-12 Advanced, I.J. Students will use correct terminology when "decoding" the dance/dance phrase to be learned. Students will collaborate with a partner or the class to assist in determining dance movements and steps in order to be as accurate as possible. Students will write the choreographic sequence in their journals in order to keep a good record for review.

Resources
Wagoner, Dan. Rehearsal footage of Power Company performing opening section of "Plod" on Artopia.com

L. Refine technique through teacher evaluation and correction.

Creative Strategy
- Brainstorming
- Guessing and checking
- Personalizing
- Problemsolving
- Reflecting

Activity
Students will brainstorm to determine what qualities make a good dancer. Qualities will be used to create a checklist for self-evaluation. In addition, students may also develop checklists focusing on specific dance techniques and/or steps and the qualities needed for mastery. Students will be video-taped during technique class and/or performance. Students will view themselves on video and use checklists to record their performance. Students will use information from the checklists to create goals to be written in their journals. Students may repeat this process throughout the class and utilize future checklists to reflect on their progress. Additionally, students may predict their strong or weak points and compare their predictions with the checklist results.

Resources
The Dancer Prepares (Penrod and Plastico)

II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures

A/B. Create original dance works with coherence and aesthetic unity.

Creative Strategy
- Assuming alternate points of view
- Brainstorming
- Personalization
- Reflection

Activity
Students will discuss the definitions of coherence and unity. Students will brainstorm criteria to use to determine if a work is coherent and aesthetically unified. Students will evaluate one of their own works based on these criteria and share with the class. Additionally, the class may assist in the evaluation and offer suggestions to make the work more unified. If class participation is desired, teacher may use Liz Lerman's Critical Response Process.

Resources
The Critical Response Process (Lerman and Borstel)

C/D/E/F. Choreograph a duet, trio, or larger group dance that demonstrates an understanding of choreographic principles, processes, and structures.

Creative Strategy
- Brainstorm
- Communicating to an audience
- Establishing constraints from which to begin
- Making choices
- Problemsolving
- Sharing

Activity
Students will brainstorm a list of choreographic structures and processes. Students will also review good choreographic structure through class discussion (e.g., "What makes a dance satisfying to watch?"). Students will work in pairs or groups of three to create a dance based on a chosen choreographic structure. Each group will be expected to demonstrate good choreographic principles (e.g., beginning, middle, and end, good transitions, etc.) and at least two choreographic processes (e.g., fragmentation, dimunition, etc.) during the dance.

Resources
Choreography: A Basic Approach Using Improvisation (Minton), pp. 60-62

G. Direct or facilitate a group of dancers during the choreographic process.

Creative Strategy
- Assuming alternate points of view
- Exploring change
- Justifying with reasons
- Personalizing
- Structuring the activity to teach the process

Activity
See 9-12 Advanced, II. F. Students will take turns in their groups being the "director of the day." Student directors will be responsible for leading, guiding and facilitating the process, not dictating the product. After each student has directed, he/she will complete a journal entry discussing the experience, specifically, how it differed from expectations and other roles in the choreographic process. Students should also explain whether or not directing is a good fit for the student and why/why not.

Resources
Choreography: A Basic Approach Using Improvisation (Minton), pp. 60-62 and 77
Dance Composition, 5th edition (Smith-Autard), pp. 148-149

H. Use partnering skills to generate choreography that incorporates contact (e.g., weight sharing and lifting).

Creative Strategy
- Brainstorming
- Communicating to an audience
- Problemsolving
- Questioning, "What if," "Why," and "How?"
- Reflecting

Activity
See 9-12, II.H. Students will use Simple Machines game to note ways that machines lift other objects. Students will work in small groups to create dance phrases based on the lifting of three different simple machines. For example, if a machine is based on the principles of a fulcrum, students will demonstrate that principle in their choreography. Students should create phrases with fluency between machines and employing sound choreographic principles. Students will show phrases to the class and class will evaluate how effectively the mechanistic principles were demonstrated within the phrase.

Resources
www.edheads.org

I. Analyze and describe how a choreographer manipulated and developed the basic movement content in a dance.

Creative Strategy
- Brainstorming
- Justifying with reasons
- Problem finding
- Reflecting

Activity
Students will watch Paul Taylor's Esplanade. Students will discuss Taylor's impetus for the movement (running for a bus) and identify actions and movements within the dance that could be representative of that event. Students will participate in a class discussion evaluating the effectiveness of Taylor's manipulation and discuss the tools he used to manipulate the movement.

Resources
http://www.kennedy-center.org/calendar/index.cfm?fuseaction=showIndividual&entitY_id=3518&source_type=A (Biography of Taylor)
Esplanade (Taylor or Taylor 2) [*NOTE: Taylor 2's version produced and performed for the Kenendy Center's Performing Arts series is a lecture demonstration. During the lecture, Taylor's impetus for the dance is explained.]

J. Use dance notation as a tool for the documentation and reconstruction of choreography.

Creative Strategy
- Problemsolving
- Sharing

Activity
See 9-12 Advanced, II.C/D/E/F. Each group will use motif symbols, basic laban notation or their own notation to record their dance. Groups will swap notes in order to re-create a portion of a different group's dance. Groups will perform for the class as a check for accuracy.

Resources
Moving Notation: A Handbook of Musical Rhythm and Elementary Notation for the Dancer (Beck and Reiser)
Study Guide for Elementary Notation (Hackney)

III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

A/B. Consider a dance from a variety of perspectives and explain ways that this particular dance creates and conveys meaning.

Creative Strategy
- Comparing and contrasting concepts
- Giving varied entry points
- Personalizing
- Reflecting

Activity

Students will video an original dance composition, preferably one that they have choreographed and are dancing in. Students will watch the video and then reflect on the meaning of the dance from the viewpoint of: dancer, choreographer, audience member and dance critic. Students will write a reflection from each viewpoint and will compare and contrast how each personality saw or created the meaning of the dance. Additionally, students could evaluate others' dances from the perspective of audience member and dance critic and compare notes with the dancer/choreographer.

Resources

Dance Composition, 5th edition (Smith-Autard)
Dance Composition Basics (Sofras)

C/D/E. Create original dance works that have coherence and aesthetic unity and that integrate the full spectrum of production elements (e.g., sound, light, costuming) to communicate contemporary social themes.

Creative Strategy
- Communicating to an audience
- Comparing and contrasting concepts
- Justifying with reasons
- Making choices
- Personalizing
- Problemsolving at developmental level

Activity
Students will view "Tenant of the Street" and "Mourning Bench" from the New Dance Group Gala Concert and discuss the use of sound, costume and lighting to reinforce the meaning of the dance. See 9-12, III.E. Students will create soundtracks for their dances, including recorded essays, music, and/or sound clips. Students will use lighting resources (including software) to create a lighting plot for their piece, taking into account accents, props, and costumes. Students will create costumes that reflect the meaning of their dance and either literally reinforce it or abstractly represent it. Students will defend their choices in a self-critique of the piece.

Resources
Choroegraphy: A Basic Approach Using Improvisation (Minton), pp. 83-100
The New Dance Group Gala Historic Concert (American Dance Guild)

IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

A. Discuss how critical and creative thinking skills developed in dance are applicable to a variety of careers.

Creative Strategy
- Brainstorming
- Personalizing
- Reflecting

Activity
Students will brainstorm to list careers related to dance, using a mind map to extend the list from obvious links to links that are distantly related. Students will choose one career from the most distant links to discuss in a journal entry. In the entry, students will reflect on how skills learned in dance (technique, composition, performance, critiquing, history, etc.) would give good preparation for career choice. Students will create a character and will present the information to the class as the character who is currently working in the chosen career field.

Resources
www.mindmaps.com

B. Analyze and describe choreographers' choices with respect to manipulation of dance elements in a variety of dance styles and genres.

Creative Strategy
- Challenging assumptions
- Justifying with reasons
- Questioning, "What if," "Why," and "How?"
- Reflecting

Activity
See 9-12, IV.B. Students will discuss how Ballet Trockadero's version of the "Dying Swan" variation differs from the ABT version, specifically identifying how the choreographer has manipulated dance elements (Body, Effort, Space and Time) to create the changes. Students will discuss the impact of the changes and the new message is created through Ballet Trockadero's version.

Resources
Les Ballets Trockadero, Vol 2
Swan Lake (American Ballet Theater)

C. Analyze issues of ethnicity, gender, socioeconomic class, age, and/or physical condition in relation to the evaluation of dances.

Creative Strategy
- Assuming alternate points of view
- Brainstorming
- Personalizing
- Reflecting

Activity
Students select an image from magazine of a non-dancer. Students create a fictional profile for this personal, answering questions based on ethnicity, gender, socioeconomic status, age, physical condition and dance training. Students create a dance review for the local newspaper from the perspective of this person. Students present dance critiques to the class and compare and contrast the viewpoints. Students discuss how personal profiles shape the meaning of dance works for the viewer.

Resources
Current (within the last year) dance and non-dance magazines

D. Formulate and answer their own aesthetic questions (e.g., "What is it that makes a particular dance unique?" "How much can one change a dance before it becomes a different dance?").

Creative Strategy
- Brainstorming
- Personalizing
- Reflecting

Activity
Throughout the year, students keep a running record of questions that may be used in dance critiquing and evaluation. Specifically, students should include questions that they use for their own refining in choreography, questions that may be used for critiquing dance works of others, and questions that they have heard other dance artists use. Students will draw from this record to complete self evaluations, peer evaluations and dance critiques.

Resources
Ballet and Modern Dance, A Concise History (Anderson)
Dance Composition, 5th edition (Smith-Autard)
Improvisation Technologies (Forsythe)

E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

Creative Strategy
- Assuming alternate points of view
- Comparing and contrasting concepts
- Giving varied entry points
- Personalizing

Activity
See 9-12, IV.E. Students in the class divide into two groups. One group will perform twice in the classroom/on the stage while the other group is seated in the audience: once, the audience should observe the rules of audience etiquette while once, they should not. Students will compare how it felt to be the performer while the audience was behaving vs. when it was not. Students may also compare and contrast how the audience experience was different as the audience's behavior changed.

Resources
http://www.menc.org/guides/etiquette/etiquette_home.html

V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

A/B Perform a variety of Western and non-Western dance forms and describe their traditions.

Creative Strategy
- Comparing and contrasting concepts
- Questioning, "What if," "Why," and "How?"
- Personalizing

Activity
See 9-12, V.A/B. Students will work in pairs or small groups to create a dance representative of the elements of either Western or non-Western dance. Each group will describe how the dance would be passed down and teach their dance to the class in that way, being true to the tradition of the culture.

Resources
Multicultural Folk Dance Treasure Chest, Volume 1 and 2 (Lane)

C/D. Compare and contrast the role and significance of dance in two or more social, historical, cultural, and/or political contexts.

Creative Strategy
- Giving varied entry points
- Personalizing
- Problem finding/solving
- Reflecting

Activity
See V.C., 9-12. Students will work in groups to use visual timelines to create moving timelines. Students will incorporate key events from the visual timelines and the movement style most representative of the time period. Students will perform their dances for the class and explain how the time period influenced dance and vice versa.

Resources
www.wikipedia.com
A Brief History of Ballet and Modern Dance (Anderson)

E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.

Creative Strategy
- Assuming alternate points of view
- Communicating to an audience
- Personalizing
- Questioning, "What if," "Why," and "How?"

Activity
See 9-12, V.E. Students will create a master class typical of the choreographic and teaching style of the selected artist. After each master class, students will reflect on how each artist's style and technique impacted theatrical dance.

Resources
A Century of Dance (Driver)
Dancing (Jonas)

F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, teachers, choreographers) to the art of theatrical dance.

Creative Strategy
- Assuming alternate points of view
- Communicating to an audience
- Personalizing
- Questioning, "What if," "Why," and "How?"

Activity
See 9-12, V.E. and 9-12 Advanced, V.E.

Resources
A Century of Dance (Driver)
Dancing (Jonas)

G. Perform entire repertory etudes and/or masterworks (with all copyright restrictions observed).

Creative Strategy
- Assuming alternative points of view
- Personalizing
- Questioning
- Reflecting

Activity
See 9-12, V.G. Students will use that knowledge to develop a variation of the etude that reflects movement choices, mood, and choreographer's vision of the etude.

Resources
www.adli.us

VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

A. Describe the progress toward healthful living that their study of dance has helped them to make.

Creative Strategy
- Brainstorming
- Questioning, "What if," "Why," and "How?"
- Reflecting

Activity
Students will brainstorm to identify ways that the study of dance encourages healthy living (e.g., eating healthfully, strength training, discipline, etc.). Students will write a reflection in their journals describing how these traits have helped them live a healthier life and how they will continue to incorporate these traits in the future.

Resources
The Dancer's Body Book (Kent)
The Dancer's Book of Health (Vincent)

B. Describe challenges facing professional performers in maintaining healthy lifestyles.

Creative Strategy
- Brainstorming
- Personalizing
- Questioning, "What if," "Why," and "How?"
- Reflecting

Activity
See 9-12, V.D. and VI. D. Students will divide into gropus according to dance genre. Students will brainstorm in groups to identify issues facing dancers today based on desired and acceptable body types. Students will research these issues and present the information to the class. Students will compare and contrast issues across dance genres and identify prevailing issues in dance as a whole. Additionally, students could identify how to best address these issues from the perspective of dancer, media and society in general.

Resources
The Dancer's Body Book (Kent)
The Dancer's Book of Health (Vincent)

C. Create an extended warm-up sequence and teach it to their peers; discuss the relationship between the warm-up and the dance activity that follows it.

Creative Strategy
- Guessing and checking
- Personalizing
- Problemsolving
- Sharing

Activity
See 9-12, VI. C. Students will work in pairs to create a warm up for a specific dance technique or genre. Students will teach their warm up to the class during the semester.

Resources
Jump Into Jazz (Kraines and Pryor)
Technical Manual and Dictionary of Ballet Technique (Grant)
The Dancer Prepares (Penrod and Plastino)

D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.

Creative Strategy
- Assuming alternate points of view
- Comparing and contrasting concepts
- Personalizing
- Questioning, "What if," "Why," and "How?"
- Reflecting

Activity
See 9-12, V. D. and VI. D. Students will create a dance phrase incorporating poses and steps and physical attributes from the time period. Students may use props as needed. Students will discuss how body types have changed with the time period and according to the demands of a particular dance technique and will compare them to dancers now. Students will identify current physical and aesthetic demands on the dancer's body and how these demands have influenced the dance genre and vice versa.

Resources
A Concise History of Ballet and Modern Dance (Anderson)
A Century of Dance (Driver)
Ballet 101 (Grescovik)
Dancing (Jonas)
Competing with the Sylph (Vincent)

E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

Creative Strategy
- Problem Finding
- Problemsolving
- Questioning, "What if," "Why," and "How"
- Reflecting

Activity
See 9-12, VI.E. Students will develop a health plan for their interview participants, describing how dance could be used to develop or enhance a healthy lifestyle. Students will take into account age, health and special needs (e.g., wheelchair bound). Additionally, students could implement the plans, if possible.

Resources
Gray's Anatomy (Gray)

VII. CONNECTIONS. Making connections between dance and other disciplines.

A. Compare a choreographic work to another artwork from the same culture and historical period in terms of how the two works reflect the particular artistic, cultural, and historical context.

Creative Strategy
- Brainstorming
- Comparing and contrasting concepts
- Personalizing
- Reflecting

Activity
See 9-12, V.D. and VI.D. and 9-12 Advanced, VI.D. Students will select a piece of dance and a piece of music, visual art or theatre from the time period that they have researched. Students will discuss how the works are representative of the time period and will compare/contrast, how art was an avenue for rebellion and change, if applicable, and how the selected dance and art form demonstrates that concept.

Resources
A Concise History of Ballet and Modern Dance (Anderson)
A Century of Dance (Driver)
Ballet 101 (Grescovik)
Dancing (Jonas)
Competing with the Sylph (Vincent)

B/C. Compare and contrast dance and other disciplines with regard to fundamentals such as materials, elements, and ways of communicating meaning.

Creative Strategy
- Assuming alternate points of view
- Comparing and contrasting concepts
- Problemsolving
- SCAMPER

Activity
See 9-12, VII.B/C. Students will collaborate with a visual art student to create both a visual art and a choreographic work that communicate a personal and timely message. Students will discuss how it felt to create in the other medium; specifically, what challenges they faced in the new medium and how the experience changed their perception of creation in their own medium.

Resources
Dance Composition, 5th edition (Smith-Autard)

D/E. Create an interdisciplinary project using media technologies (e.g., video, computer) that presents dance in a new or enhanced form (e.g., video dance, video/computer-aided live performance, animation).

Creative Strategy
- Communicating to an audience
- Comparing and contrasting concepts
- Justifying with reasons
- Making choices
- Personalizing
- Problemsolving at developmental level

Activity
See 9-12, III.E., VII.A., and VII.D. and 9-12 Advanced, III.C/D/E. Students will work with a Film Production student to create an interdisciplinary work based on their social commentary choreography. Students may elect to create a backdrop (e.g., slideshow or film) to enhance a live dance performance, a dance created especially for film (e.g., filmed on location or with a variety of angles and/or editing) or an animated version of the dance. Students should select the format that will best communicate the message of their dance to the audience. Students should use storyboard techniques to create rough drafts of film products and computer film editing and animation software as needed.

Resources
Envisioning Dance (Mitoma)

Dance Creativity Resource List

Jennifer Bull

Ballet

Barringer, Janice and Schlesinger, Sarah (1990). *The Pointe Book*. Princeton, NJ: Princeton Book Company. ISBN: 0-87127-151-6

Carver, Donna Jones and Weatherford, Sally E. (1995/96). *The Ballet Book Workbook Series*. Nashville, TN: Lewelyn & Company, LLC. (A series of workbooks offering information, self tests, coloring pages, etc. about a wide range of ballet topics. ISBN Numbers:

Workbook 1	1-887707-00-X
Workbook 2	1-887707-01-8
Workbook 3	1-887707-02-6
Workbook 4	1-807707-03-4
Workbook 5	1-887707-04-2

Grant, Gail (1982). *Technical Manual and Dictionary of Classical Ballet, third revised edition*. New York, NY: Dover Publications. ISBN: 0-486-21843-0

Grescovik, Robert (1998). *Ballet 101*. New York, NY: Hyperion.

Warren, Gretchen Ward (1989). *Classical Ballet Technique*. Gainsville, FL: University Press of Florida. ISBN: 0-8130-0895-6

Modern

Penrod, James and Plastino, Janice Gudde (2005). *The Dancer Prepares: Modern Dance for Beginners, 5th edition*. New York, NY: McGraw Hill. ISBN: 0-07-255726-5

Jazz/Musical Theatre

Kraines, Minda Goodman and Pryor, Esther (1997). *Jump Into Jazz*. Mountain View, CA: Mayfield Publishing Company. ISBN: 1-55934-549-7

Sunderland, Margot and Pickering, Ken (1989). *Choreographing the Stage Musical*. New York, NY: Theatre Arts Books.

Improvisation/Choreography

Blom, Lynne Anne and Chaplin, L. Jarin (1988). *The Moment of Movement: Dance Improvisation*. Pittsburgh, PA: University of Pittsburgh Press. ISBN: 0-8229-3586-4

McGreevey-Nichols, Susan and Scheff, Helene (1995). *Building Dances: A Guide to Putting Movements Together*. Champaign, IL: Human Kinetics. ISBN: 0-87322-573-2

McGreevey-Nichols, Susan and Scheff, Helene (2001). *Building More Dances: Blueprints for Putting Movements Together*. Champaign, IL: Human Kinetics. ISBN: 0-88011-973-X

Minton, Sandra Cerny (1997). *Choreography: A Basic Approach Using Improvisation, 2nd edition*. Champaign, IL: Human Kinetics.

Smith-Autard, Jacqueline M. (2000). *Dance Composition, 5th edition*. New York, NY: Routledge. (This book has a section solely dedicated to Creativity in Choreography. Section 4, pp. 135-151)

Sofras, Pamela Anderson (2006). *Dance Composition Basics*. Champaign, IL: Human Kinetics.

Dance History

------------ (1993). *The New Dance Group Gala Historic Concert 1930s-1970s*. The American Dance Guild. (Pamphlet/program from the concert including program notes, memorabilia, and history of New Dance Group. Also a VHS tape of the concert)

Anderson, Jack (1992). *Ballet and Modern Dance, a Concise History*. Princeton, NJ: Princeton Book Company.

Brown, Jean Morrison, ed. (1979). *The Vision of Modern Dance*. Princeton, NJ: Princeton Book Company.

Driver, Ian (2000). *A Century of Dance*. Great Britian: Octopus Publishing Group. ISBN: 0-8154-1133-2`

Emery, Lynne Fauley (1988). *Black Dance from 1619 to Today*. Princeton, NJ: Princeton Book Company.

Jonas, Gerald (1992). *Dancing*. New York, NY: Harry N. Abrams, Inc. ISBN: 0-8109-2791-8

Myers, Gerald E., et al (1988). *African American Genius in Modern Dance*. American Dance Festival.

Healthful Living

Gray, Henry, F.R.S. (1977). *Gray's Anatomy*. New York, NY. Random House. ISBN:0-517-22365-1

Kent, Allegra (1984). *The Dancers' Body Book*. New York, NY: William Morrow and Company. ISBN: 0-688-02211-1

McGann, Daniel M. DPM and Robinson, L.R. (1991). *The Doctor's Sore Foot Book*. New York, NY: Wings Books. ISBN: 0-517-10128-9

Vincent, L.M., M.D. (1979). *Competing with the Sylph*. New York, NY: Andrews and McMeel, Inc.

Vincent, L.M., M.D. (1998). *The Dancer's Book of Health*. Princeton, NJ: Princeton Book Company. ISBN: 0-916622-67-3

Notation

Language of Dance Flash Cards (motif symbols) can be ordered at www.lodc.org (Language of Dance Centre London)

Beck, Jill and Reiser, Joseph (1998). *Moving Notation: A Handbook of Musical Rhythm and Elementary Notation for the Dancer*. Amsterdam: Harwood Academic Publishers.

Dell, Cecily (1977). *A Primer for Movement Description Using Effort-Shape and Supplementary Concepts*. New York, NY: Dance Notation Bureau Press.

Hackney, Peggy et al (1977). *Study Guide for Elementary Labanotation*. New York, NY: Dance Notation Bureau Press.

Dance Pedagogy

Erkert, Jan (2003). *Harnessing the Wind: A Guide to Teaching Modern Dance*. Champaign, IL: Human Kinetics. ISBN: 0-7360-4487-6

Kassing, Gayle and Jay, Danielle M. (2003). *Dance Teaching Methods and Curriculum Design: Comprehensive K-12 Education*. Champaign, IL: Human Kinetics. ISBN: 0-7360-0240-5 (Comprehensive guide to designing curriculum. Includes developmental guidelines, sample unit plans and advice for structuring the pace and sequence of a dance class.)

Kassing, Gayle and Jay, Danielle M. (1998). *Teaching Beginning Ballet Technique*. Champaign, IL: Human Kinetics.

Kimmerle, Marliese, PhD and Cote-Laurence, Paulette, PhD (2003). *Teaching Dance Skills: A Motor-Learning and Development Approach*. Andover, NJ: J. Michael Ryan Publishing, Inc.

Kostrovitskaya, Vera S. (1997). *100 Lessons in Classical Ballet*. New York, NY: Proscenuim Publishers, Inc. ISBN: 0-87910-068-0
Schlaich, Joan and DuPont, Betty (1993). *The Art of Teaching Dance Technique*. Reston, VA: American Alliance for Health, Physical Education, Recreation and Dance.

Thomasen, Eivind and Rist, Rachel-Anne (1996). *Anatomy and Kinesiology for Ballet Teachers*. London: Dance Books.

VHS/DVD

American Ballet Theatre. *Swan Lake*. Murphy, Corella DVD (2002) ASIN: B000AYEI9A

Anima Mundi (1991). Directed by Godfrey Reggio. ASIN: 6304718799

Les Ballets Trockadero Vol. 2 DVD (2001) ASIN: B00008G6R6

Mark Morris Dance Group. *The Hard Nut*. Elektra Communications, a division of Time Warner Communications. New York, NY.

Royal Ballet. *The Nutcracker*. KULTUR/ BBC Enterprises Ltd. ISBN: 1-56127-092-X

Taylor, Paul. *Esplanade*.
**or Taylor 2's lecture demonstration of *Esplanade* via the Kennedy Center Performing Arts Series, 2000.

Wagoner, Dan. Rehearsal footage of Power Company performing opening section of "Plod." www.artopia.com

Audio CDs

C'mon Get Happy/Clinique Happy. Various Performers; Sony. ASIN: B000AMJ31A

Stars & Stripes Forever and the Greatest Marches. Boston Pops Orchestra; RCA. ASIN: B000003F5U

Schubert, Brahms, Bach. Various Performers; Sony. ASIN: B0002J58ZG

Software
Forsythe, William (2000). *Improvisation Technologies: A Tool for the Analytical Eye*. Hatje Cantz Publishers. (CD-ROM exploring choreographic techniques.) ISBN-10: 3775708502

-------- (1996). *Ballet is Fun: An Interactive CD-ROM Video Dictionary*. Business Works, Inc. (CD-ROM showing step-by-step breakdowns of classical ballet steps and combinations. Can also be purchased as a DVD tutorial at http://www.balletisfun.com/DVD.htm)

Other

Lane, Christy (2007). *Multicultural Folk Dance Treasure Chest Volumes 1 and 2*. Champaign, IL: Human Kinetics. ISBN: 073607144X (CD, VHS tape and guidebook to folk dances from 18 countries.)

Lerman, Liz and Borstel, John. *Liz Lerman's Critical Response Process*
http://www.danceexchange.org/store.asp

Mitoma, Judy, ed. (2002). *Envisioning Dance on Film and Video*. New York, NY: Routledge. ISBN: 0-415-94170-9 (Essays on the evolution of dance for film. Includes an accompanying DVD with video clips.)

Music

Music: General

Grades PreK-K

I. SINGING. Singing, alone and with others, a varied repertoire of music.

A. Sing songs in a developmentally appropriate range (using head tones), match pitch, echo short melodic patterns, and maintain a steady tempo.

Creative Strategy
- Brainstorm ways to greet a person
- Give varied entry points: A nurturing environment in which students feel secure is necessary for solo singing. Allowing students to make choices and perform in their own comfort zone (perform a solo, sing with the teacher or choose words for the teacher to sing) will help to establish this safe environment.

Activity
Students will brainstorm different ways that they could greet another person. After learning a hello song in which they echo sing hello phrases on pitch, students will perform the leader part as a solo, singing a different hello phrase for the class to echo. If students are reluctant to sing the solo, they could choose a phrase for the teacher to sing with them or for them.

Resources
Suggested Songs: "Hello" Share the Music, Grade 1, "Hello There" Making Music, Kindergarten, "Hello" from Wee Fun by Teresa and Paul Jennings, "Good Morning" or other echo song from I Sing, You Sing by Sally Albrecht and Jay Althouse
Designing Music Environments for Early Childhood Compiled by Susan H. Kenney and Diane Persellin
TIPS: The Child Voice, Compiled by Joanne Rutkowski and Maria Runfola

B. Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Creative Strategy

- Develop fluency: The teacher will question students about many situations when types of voices would be utilized, offering settings if necessary to stimulate thought.
- Comfort with materials (body): The teacher's acceptance of student created body movements will help them become comfortable with their body and making choices.

Activity

After the teacher has questioned students to name four types of voices, they will brainstorm situations appropriate for each. They will listen to the verses of the song "Voice Choice," identify the type of voice and situation in each verse and perform the words *whisper, shout, sing, speak* at the appropriate time. Students or groups will then demonstrate creative movement by acting out the animal in each verse.

Resources

Silver Burdett Making Music, Kindergarten
Strategies for Teaching PreKindergarten Music, Compiled and edited by Wendy L. Sims
Children's Literature: Horace and Morris Join the Chorus by James Howe

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C. Sing from memory age-appropriate songs representing varied styles of music.

Creative Strategy

- Develop fluency: The teacher will facilitate fluency development as students demonstrate creative body movement.
- Make choices: The teacher's recognition of creative body movements will motivate the students in making choices.

Activity

Students will be introduced to solo/chorus and call/response form while singing both whole group and solo using the Calypso song "Hi-Dee-Roon." They will demonstrate knowledge of a choral response by singing the response while performing the body movements sung by the solo call. When the students are able to sing for memory, solo students will be selected to think of a body movement and then sing the call as a solo with others performing the response.

Resources

Children's Literature: How Sweet the Sound: African American Songs for Children, selected by Wade and Cheryl Hudsonp; Scholastic
Call and Response: Rhythmic Group Singing by Ella Jenkins
First Steps in Music for Early Elementary Compiled by John M. Feierabend

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II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

A. Play a variety of pitched and unpitched instruments and use other sound sources, including body percussion.

Creative Strategy

- Develop fluency: The teacher will provide opportunity for students to explore sounds, shapes and textures made by musical instruments and develop fluency by experimenting with them in unusual ways.
- Supportive climate: The teacher will comment upon students' actions and question them throughout the exploration to foster reflection and increase both movement and musical vocabulary. Ex. Look, he's scraping the sticks. She's twirling the maracas. Why does that sound softer?

Activity

Students will work in groups with various types of rhythm instruments. After playing instruments in the traditional manner, they will play again thinking of a different way to play as the teacher verbalizes what is done, encouraging them to demonstrate ways to play softer or louder, at a different level, or with a partner. They will then create a way to use their instrument as a different object. Ex. maracas vacuuming the floor, sticks painting in the air. Students could also imitate a specific animal.

Resources
Teaching Music, October 2006: "The Magic of Rhythm Instruments" by Abigail Connors
First Steps in Music for Early Elementary compiled by John M. Feierabend

B. Play simple melodies and accompaniments on pitched and unpitched instruments, demonstrating awareness of beat, tempo, dynamics, and melodic direction.

Creative Strategy

- Comfort with materials: The teacher will facilitate skill development as students explore melodic direction. The teacher should demonstrate up and down, holding a glockenspiel vertical so children visualize up and down. Instruments can be placed with the higher end propped up so that young students are successful, and therefore made comfortable, identifying direction.

Activity

The students will play glissandos on glockenspiels, metallophones, melody bells, keyboards or other pitched instruments with the verbal cues of *up* and *down* while the rest of the class sings familiar or new songs. Ex. "Hickory Dickory Dock," "Jack and Jill," "Let Us Chase the Squirrel"

Resources
Game Plan by Jeff Kriske and Randy Delelles
"No Instruments? No Problem!" by Alice Olsen
http://www.musiceducationmadness.com/instrumentless_orff.shtml

C. Play appropriate pitched or unpitched instruments to accompany songs and games from diverse cultures.

Creative Strategy
- Choices: The teacher will introduce improvisation in a basic format (on long notes of songs) and provide students with the opportunity to choose rhythms they will play upon instruments selected with reference to the culture.
- Questioning: The teacher will use *Why* questions to encourage critical thinking with reference to cultures studied.

Activity
The students will improvise rhythmically upon instruments that represent the cultures of songs included. The students will be introduced to information on cultures and their instruments so they can select classroom instruments best suited to culture.

Resources
Suggested songs from Making Music, Kindergarten level: "Dinner Music" (Congo) "The Hungry Dog" (China) "Kuma San" & "Rinso, Rinso" (Japan), "Hush My Little Baby" and "Pon, Pon, Pon" (Mexico) "Corn Grinding Song" "Kunolounkwa"(Native American)
Moving Within the Circle: Contemporary Native American Music by Bryan Burton
Making Music: Bridges to Asia and Cantaremos!: primary level

D. Echo short rhythmic and melodic patterns.

Creative Strategy
- Confidence in making choices and self-assurance: The teacher will enable students to become more self-assured by giving them solo and leadership roles.

Activity
After singing response sections of a call/response song the students will perform the rhythm of the response on an instrument. The teacher and then a selected student will point to a student to perform each response as a solo. Students will then be divided into two groups, one playing the rhythm of the call and the other the response. Student leaders will again be selected to point to students for solos on both parts.

Resources
Suggested song: "Hi-Dee-Roon" See index of Share the Music and Making Music
Call and Response: Rhythmic Group Singing by Ella Jenkins
Teaching Music, October 2006: "The Magic of Rhythm Instruments: Developing Musical Awareness in Young Children" by Abigail Connors

III. IMPROVISING. Improvising melodies, variations, and accompaniments.

A. Improvise songs and rhythm chants with words to accompany play activities.

Creative Strategy
- Personalize: The teacher will have students improvise words in a song as they think of items to bring to a picnic. The teacher will need a basket with real or pictures of picnic items.
- Varied entry points: A nurturing environment can be fostered by the teacher providing suggestions for students who are unable to think of an item to bring to the picnic when it is their turn to improvise. Allowing students to make choices and perform in their own comfort zone will establish self-confidence.

Activity
After identifying the items brought to the picnic in the song "Going on a Picnic," students will sing "answers" to "questions" sung in the song and sing the refrain at the appropriate time. They will continue to sing the refrain as they also respond to the teacher's "questions" as she sings other picnic items needed at a picnic, pulling them from her basket. Teacher will then invite each child to improvise by singing "questions" and thinking of other things to bring to the picnic also pretending to pull them from or put them in the teacher's basket. If a student is unable to think of something, they can pull an item (or picture of one) from the teacher's basket so they too will experience success.

Resources
Silver Burdett, Making Music, Kindergarten level
 "Fostering Musical Creativity in the Elementary Classroom" by Brian Miner
       http://www.unh.edu/inquiryjournal/07/articles/miner.html
"Developing Improvisation in the Elementary Music Classroom" by Dr. Timothy Brophy: http://www.mmea.net/brophyimprov07.pdf

B. Improvise instrumental accompaniments to songs, recorded selections, stories, and poems.

Creative Strategy
- Comfort with materials/processes: The nature of improvisation ensures that students will be successful in the activity and become comfortable creating and playing pitched instruments.

Activity
Students will recite "Star Light" then improvise softly on tone clusters, glissandos or by playing selected pitches during the recitation or as an interlude between recitations.

Resources
General Music Teacher, Winter, 2007: "Me? Teach Improvisation to Children?" by Julie K.Scott

C. Improvise simple rhythmic accompaniments using body percussion and classroom instruments.

Creative Strategy
- Develop fluency: Teacher will encourage students to use their bodies in many ways, accepting all movements and providing positive reinforcement for creative ideas.

Activity
After the teacher has demonstrated examples of body percussion, the students will demonstrate others. The class will then recite familiar nursery rhymes with the students improvising upon the rhythm of the nursery rhyme using body percussion. These improvisations could be done whole- or small-group or by solo students.

Resources
Mother Goose Nursery Rhymes:
http://www.personal.umich.edu/~pfa/dreamhouse/nursery/rhymes.html
Nursery Rhymes, Lyrics and Origins: http://www.rhymes.org.uk/
The Body Electric by Mark Burrows

IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

A. Compose using icons or invented symbols to represent music beats.

Creative Strategy
- Explore: The teacher will facilitate student expolration of musical sounds.
- Questioning: The teacher will ask questions to stimulate the identification of *how* instruments sounded and *how* sounds could be pictorially represented.

Activity
The students will explore instruments placed in different areas of the room grouped as wood, metal, high, low, non-instruments, etc. Students will decide how to play beats on their instruments. Ex. They could play long or short sounds, high or low, fast or slow beats, taking turns, etc. The groups will play with the teacher questioning them to select a pictorial representation for the sound. Ex. "Were the sounds fast or slow? How could we draw lines to show that?" "How can we draw to show the long sounds of the triangle?" The teacher will draw the representations for each group on cards. The class will order the cards and perform their sound composition with the teacher directing as to how long to play. Compositions could be recorded and analyzed by questioning.

Resources
General Music Today, Winter 2007 "Every Child a Composer" by Susan Kenney
Teaching Music, October 2006: "The Magic of Rhythm Instruments" by Abigail Connors
How Musical is Man? by John Blacking, University of Washington Press

B. Compose using icons or invented symbols to represent musical sounds and ideas.

Creative Strategy
- Personalize: The teacher will facilitate students taking ownership in reading and writing notation as they create their own iconic symbols for quarter and eighth notes.

Activity
This activity should be done after students have some experience reading iconic notation for quarter and eighth notes as represented in the Making Music or Share the Music series. They will sing a song whole group and then work in groups to create their own icons for quarter and eighth notes with reference to the song learned. Groups will then compose four beats for a B section of a song and use their created icons for notation. Several groups' phrases can be combined to make B sections of the song with the whole group singing the song as A and the individual groups performing reading and performing their 4-beat patterns (using body percussion or instruments).

Resources
Making Music, Kindergarten level: "Little Spider," "Polly Wee," "Down in the Meadow," "Little Snail," "Five Little Chickadees," "The Frog Song"
Share the Music, Kindergarten level: "Teddy Bear," "Star Light" and "Twinkle Twinkle"
Composing and Arranging: Standard 4 Benchmarks Edited by Carroll Rinehart
Composition in the Classroom: A Tool for Teaching by Jackie Wiggins

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V. READING AND NOTATION. Reading and notating music

A. Begin to read, write, and perform rhythmic notation using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.

Creative Strategy
- Make an organized list or table: Similar to brainstorming but the teacher will place constraints on students: they will chart 1-syllable and 2-syllable words.

Activity
As an introduction to rhythm, students will differentiate between words with 1 and 2 sounds to a beat, think of words and identify where the teacher should list them: under a *1 sound on a beat* column or a *2 sounds sharing a beat* column. Students should clap each word as it is listed. The teacher can use the words for echo-clapping patterns.
Ex. *Red – Coat – Red – Coat*   *Cat – Cat – Kit-ty - Cat*
This activity could be extended as they identify words from new songs and combine them to make rhythm patterns. Ex. When doing a song with farm animals: *Pig – Roos-ter – Cow - Horse*

Resource(s)
Making Music Kindergarten big books have examples of using word patterns as rhythm patterns. Ex. Making Music: "Five Little Chckadees," "The Frog Song," "Little Snail"
Sing Say Dance Play by Christi Cary Miller and Kathlyn Reynolds
It's Orff Showtime and From A to Zoo by Konnie Saliba

B. Begin to read and write melodic notation in pentatonic mode, using traditional, nontraditional, and invented symbols to represent pitch.

Creative Strategy
- Experimentation: The teacher will have students experiment with their voices and bodies to represent pitch and demonstrate for them how to experiment with manipulatives to identify pitch.

Activity
As an introduction to pitch and pitch notation, the teacher will begin the lesson by performing high, middle and low sounds and pitches. Ex. Big dog/little dog barking, mice squeaks, sirens. Students will identify high, middle or low. They will then take turns with a partner, one child thinking of and making a sound, the other child identifying high, middle or low. The teacher will then have the students "test" each other. Teacher will give groups a white board or sheet of paper with or without staff and poker chips or round manipulatives. Teacher will demonstrate placing poker chips high, middle or low as a student makes high, middle or low sounds. Students will then "test" each other with one student making sounds and the other student identifying pitch with the poker chips.

Resources
Making Music, Kindergarten "High and Low and Away We Go"
Share the Music, Kindergarten "The Roller Coaster," "Moving Upward and Downward," "Star and Starfish," "Moving to High and Low Sounds," Story: "The Star Story"

VI. ANALYZING. Listening to, analyzing, and describing music.

A. Identify examples of simple music forms.

Creative Strategy
- Brainstorm: The teacher will lead in listing non-locomotor movements.
- Make choices: The teacher will encourage students to make choices as to the movement they will lead the class in performing.

Activity
Students will be introduced to AB form with the song "Clap Your Hands" and will identify the B section by performing the steady beat movement sung in the A section. They will brainstorm then perform a list of other body movements done to keep a steady beat. Students will transfer their knowledge of AB form by identifying "Rig-A-Jig-Jig" as another example of the form. They will play a game in which one student walks around the circle in the A section, stopping at another at the end of A. That student chooses a steady beat movement and leads the class in performing that movement on the B section.

Resources
Teaching Music, December 2002: "Music and Movement Make Natural Partners" by Alicia K. Mueller
Sound Play: Understanding Music through Creative Movement, by Leon H. Burton and Takeo Kudo

B. Use personal vocabulary to describe music from diverse cultures.

Creative Strategy
- Leap Frog for fluency: The teacher will facilitate the development of fluency in the young child as they describe music in response to other children's responses.

Activity
After listening to a song one child will tell something about the song. (Ex. "It had instruments.") Another child will add to that observation. ("It had drums.") The teacher will facilitate the discussion and ask questions if necessary to assist the students in developing their fluency of musical vocabulary and descriptors of music.

Resource(s)
The indexes of Making Music and Share the Music have cultural examples.
Canten, Amigos! 8 Hispanic Folk Song Favorites by Jill Gallina and Frances Rinehard
Making Music: Bridges to Asia and Cantaremos!: primary level
Moving Within the Circle: Contemporary Native American Music and Dance by Bryan Burton
Music, Education and Multiculturalism: Foundation and Principles by Terese M. Volk

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C. Identify and describe basic elements in music, including pitch, tempo, and dynamics.

Creative strategy
- Explore and change: The teacher will lead students to explore and change their voice using dynamics and then describe the changes that occurred.

Activity
The students will identify dynamics in "The Grizzly Bear" then discuss the story and reasons for the changes. Students will sing and act out the song using dynamics. They will listen to the teacher read the poem, "The Lion," identify possible vocal sounds, sound effects and their dynamics then add those to the teacher's reading of the poem. Teacher will ask the students which version of the poem (with or without dynamics) they like best and why. Students will then improvise animal sounds using dynamics while the teacher reads another animal book.

Resource(s)
Making Music, Kindergarten level: Poem, "The Lion" by N.M. Bodecker and song "The Grizzly Bear"
Children's Literature, The Loudest Lion by Paul Bright; Roar and More by Karla Kuskin; Quacky Quack-Quack by Ian Whybrow

D. Identify and describe the sources of a variety of sounds, including male and female voices and the sounds of common instruments.

Creative strategy
- Compare and contrast: Students will describe timbre of voices and instruments as they compare and contrast different versions of songs.

Activity

Students will listen to at least 2 recordings of the same song after which the teacher will facilitate a discussion in which students compare and contrast different versions of the song. Identification and description of voices and instruments should be included in the discussion.

Resources

Suggestions for listening: Making Music, Kindergarten: 2 versions of: "A Tisket, A Tasket," "If You're Happy," "Eency Weency Spider," "Looby Loo," "Hush, Little Baby"
MacMillan Music and You: Accessory book for Share the Music: Reproducible pictures of all instruments
Literature: Our Marching Band, by Llyod Moss; Zin! Zin! Zin! A Violin, by Lloyd Moss; The Story of the Orchestra, book and CD by Robert Levine

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E. Show body movement in response to pitch, dynamics, tempo, and style of music.

Creative Strategy
- Brainstorm: The teacher will call on each child to list an animal as they brainstorm those that move fast/slow.
- Exploration: The teacher will encourage creative movement in exploration.
- Questioning: The teacher will use *Why* questions to encourage higher level thinking skill development. Ex. Why did the elephant change and move at a fast tempo? Why did he change back to a slow tempo? What type of bird would be fast? When would a chick move fast? Slow?

Activity

The students will be introduced to tempo by listening to the song "The Elephant" or another with changing tempo. They will brainstorm animals that would be fast/slow. If an animal selected is not appropriate for the tempo named, the teacher should question the students as to when that animal might move at that tempo.

Teacher will question the students as to why the elephant in the song was slow, changed to a fast tempo then back to slow and label the song as ABA. Students will then imitate an elephant's movement with the recording, changing their speed at the appropriate time in the song. Students will listen to "Ballet of the Unhatched Chicks" and "Flight of the Bumblebee," guess the animals, discuss when they would be fast/slow then move like a chicks/bumblebees to match the tempo.

Resources

Hap Palmer, Learning Basic Skills Through Music CD, "The Elephant"
Silver Burdett, Making Music, Kindergarten level
Teaching Music, December 2002: "Music and Movement Make Natural Partners" by Alicia K. Mueller
Hop Till You Drop by John Jacobson and Alan Billingsley: CD with movement songs

VII. EVALUATING. Evaluating music and music performances.

A. Identify specific elements of musical works that evoke emotion and response.

Creative Strategy
- Brainstorm and develop fluency: The teacher will lead the students to create a list of emotions as well as other words that could be used to describe how music makes them feel. Words can be added throughout the activity.
- Questioning: The teacher will use *Why* questions to encourage critical thinking. Ex. Why would patriotic music make you feel like that? Why does the trumpet sound sad? Why did the composer have it do that? Teacher will also use questions to have students compare listening selections.

Activity
Students will brainstorm a list of emotions and other words that could describe how much makes them feel. They will listen to styles of music or specific music examples that solicit a wide range of emotions, identifying the emotions expressed and discussing why.

Resources
Silver Burdett's Rock, Rap'N Roll, interactive CD-ROM with various styles of music
Suggested contrasts: trumpet in a mariachi band ("Los mariachis") to Copland's "Fanfare for the Common Man" both in Share the Music; strings in Barber's "Adagio for Strings" and Vivaldi's "Spring" from "Four Seasons"

B. Identify their personal preferences for specific musical works and performances.

Creative Strategy
- Justify with reasons: The teacher will have students select a listening selection as their favorite and list specific reasons why it was preferred.
- Questioning: The teacher will use *Why* questions to encourage the young students to justify their preferences with specific reasons.

Activity
The students will listen to several listening selections or songs with the same theme, Ex. trains. They will then vote for which one they think sounded the most like a train with teacher questioning them as to why.

Resources
Suggested themes: All songs referenced are in the Making Music series
Trains: "Choo Choo Boogaloo," "Don't Stop this Train," "Get On Board" (listening), "Little Red Caboose" (listening), "Orange Blossom Special," "Reuben's Train"
Rain: "Beautiful Rain," "I Love a Rainy Night," "The Rain Song," "Rainy Day Blues," "The Storm"
Cowboys: "Cattle Call," "Colorado Trail"
Seasons: "Spring," "Autumn," "Summer" from "The Four Seasons" "Appalachian Spring Suite," "Troika," "Sleigh Ride," "Rite of Spring"

VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts and disciplines outside the arts.

A. Relate uses of music to daily experiences, celebrations, and special events.

Creative Strategy
- Brainstorm: The teacher will facilitate a list of events that are celebrated.

Activity
Students will brainstorm a list of events or happenings that are celebrated and categorize the events as to holidays, family, religious, cultural, etc. Teacher should encourage them to think outside of calendar holidays for events such as birthdays, losing a tooth, making good grades, etc. The teacher will then question the students as to the part that music plays in the celebrations; she should lead the students to include music in parades, specific songs or types of songs. The class will then learn a celebration song, sing the words given then change and sing new words selected by the class.

Resources
Suggested songs:
Making Music: "Celebrate" song and poem by same name, Grade 1
Music K-8: "Celebrate with Joy" and "We All Celebrate" Vol. 15, No. 2; "We Celebrate" Vol. 17, No. 1; "Let's Make Some Music Today" Vol. 13, No. 4; "We All Celebrate" Vol. 12, No. 2

IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

A. Sing and play simple songs and music games from diverse cultures.

Creative Strategy
- Develop self-assuance and confidence in making choices: The teacher will provide students with clear demonstrations of and ample practice in learning the dance steps and encourage them to create a partner movement during one section of the song.

Activity
After identifying the form (ABACA) of the song the students will perform partner dance movements to the traditional Mexican song, "La raspa." Students will create their own movements during the C section of the song. Dance movements are based upon those in the Making Music accessory book for primary level Cantaremos!
A: Partners in circle, facing each other: Move feet to beat of music: Right heel, feet together, left heel, feet together; repeat
B: Partners link right arms and swing for 2 measures then switch arms and sing in opposite direction.
C: One partner group steps to center and moves for 4 measures; another group steps out and moves 4 measures as music is repeated.

Resources
Making Music: Cantaremos! We Will Sing!and Bridges to Asia, primary level
Moving Within the Circle by Bryan Burton

B. Use personal vocabulary to describe voices, instruments, music notation, and varied genres and styles from diverse cultures.

Creative Strategy

- Develop fluency: The teacher will facilitate the development of fluency as students think of locomotor movements. It is important to build fluency at an early age since these movements will be used throughout their elementary years in music.

Activity

After listening to "Mary Came A-Running" students will brainstorm a list of locomotor movements including, but not limited to walk, skip, gallop, jog, march, tip toe, crawl, hop, jump, etc. The teacher will introduce *style* as she leads a discussion about the different accompaniment styles of each verse. Students should listen to each verse again with the performance track (no voices) discussing beat and instrumentation. As they think of describing words for each verse they will select a locomotor movement that matches the accompaniment style. The teacher should point out at some point in the lesson that "Mary Came A-Running" is an African American game song.

Resources

Making Music, Kindergarten level

Multicultural Perspectives in Music Education, 2nd edition, Edited by William M. Anderson and Patricia Shehan Campbell

Sound Play: Understanding Music through Creative Movement, by Leon H. Burton and Takeo Kudo

Sing and Dance Around the World by Greg Gilpin, Heritage Music Press

Music in Prekindergarten: Planning and Teaching by Mary Palmer and Wendy L. Sims

Grades 1-2

I. SINGING. Singing, alone and with others, a varied repertoire of music.

A. Sing songs in developmentally appropriate range (using head tones), match pitch, echo short melodic patterns, and maintain a steady tempo.

Creative Strategy
- Brainstorm: The teacher will help students list greetings.
- Provide varied entry points: Allowing students to make choices and perform in their own comfort zone (perform a solo, sing with a teacher or choose words for the teacher to sing) will help establish this environment. The teacher should choose pitches with which the students have had experience: first graders: sol-mi or sol-mi-la; second graders: do, re, mi, sol and/or la.

Activity
Students will echo sing and hand sign solfege pitch patterns and then greeting words sung by the teacher, then brainstorm greetings. Teacher will demonstrate singing two of the phrases on the pitches selected then choose students to be the leaders. They will choose and sing two phrases for the class to echo. If students are reluctant to sing the solo, they could choose the phrases and pitches for the teacher to sing with them or for them. More advanced students could notate their pitch choices (on a felt, a magnetic or a smart board).

Resources
Kid's Voices: MENC
Music Educators Journal, November 2002: "Successful Singing for All in the Elementary Grades" by James D. Merrill,
Designing Music Environments for Early Childhood Compiled by Susan H. Kenney and Diane Persellin
Children's Literature: Horace and Morris Join the Chorus by James Howe

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B. Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, tempo, dynamics, and melodic direction.

Creative Strategy
- Brainstorm: The teacher will lead the students to think of situations when different types of voices would be utilized as well as different ways their voice can be used.
- Comfort with materials – their voices: The teacher will encourage students to use their voice in creative ways.
- Make choices: The teacher will provide the opportunity for students to choose phrases and demonstrate different ways to use the voice.

Activity
After the teacher has questioned students to name four types of voices, they will brainstorm situations when it would be appropriate to use those types of voices. They will listen to and identify the situations in each verse of "Sing, Speak, Whisper, Shout," then

echo-sing/speak the phrases in the song "Candy Man, Salty Dog." Teacher will question students to name ways they used their voice in that song: high, low, softly, happy, gruff, etc. then question them to think of other ways. More experienced students will be divided into groups and assigned to create a phrase, in the style of "Candy Man, Salty Dog" as well as different ways to perform it. Younger students can be grouped and assigned the phrases of the song to use as they create different ways to use their voice.

Resources
Silver Burdett Making Music, "Sing, Speak, Whisper, Shout," "Candy Man, Salty Dog"
TIPS: The Child Voice Compiled by Joanne Rutkowski and Maria Runfola
Children's Literature: Horace and Morris Join the Chorus by James Howe; Roar and More, by Karla Kuskin

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C. Sing from memory age-appropriate songs representing varied styles of music.

Creative Strategy
- Compare and contrast: The teacher will facilitate the use of a venn diagram as students compare three songs representing three styles of msuic.

Activity
Students will sing three songs from different styles and then compare the three styles by responding to teacher's questions as she leads them to complete a Venn Diagram.

Resources
Suggested songs and styles from Making Music, grade level noted
African American: Grade 1: "Shortenin' Bread" (call/response)
  "Hambone," Grade 2: "When the Saints," "Go 'Round the Corn, Sally"
Lullaby: Gr. 1: "Ayliluli, Sleep, My Bird," "Lady, Lady" Gr. 2: "Boysie"
American folk song: Grade 1: "Good-bye Julie" (call/respone), "Leila"
  Gr. 2: "Rocky Mountain," "Dinah," "Shoo, Fly"
Echo songs: Gr. 1: "Cuckoo, Cuckoo," "Mashed Potatoes"
March: Gr. 1 "The Parade Came Marching," *Jazz*: Gr.1: "I Love Peanuts"
Gospel: Gr. 1: "Great Big Stars," "Little David" Gr. 2: "Free at Last"
Rap: Gr. 1: "School Bus Rap" Gr. 2: "Kid Like Me"
Cowboy: Gr. 2: "the Big Corral," "Lone Star Trail"
Singing in General Music by Keith Thompson, MENC, 1994

II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

A. Play a variety of pitched and unpitched instruments and use other sound sources, including body percussion.

Creative Strategy
- Brainstorm: The teacher will lead students in listing non-locomotor movements.
- Make choices: The teacher will provide opportunity for student choice as they create body percussion to perform rhythmically.

Activity
Students will sing "Bingo," identify the repeated rhythm, brainstorm a list of body percussion and then create a body percussion pattern to perform with the song. Ex. Stomp on B, Patsch on I, snap right then left on N, G and clap on O. Younger students could be divided into groups, with each group doing one letter before they attempt the entire body percussion pattern. Students will then be divided into groups of four with each group creating their own body percussion pattern to perform for the class. More advanced classes can do more difficult songs with repeated rhythm patterns. (Ex. "I Have a Car" Share the Music, Grade 2)

Resources
Information on body percussion:
http://www.emcnotes.com/pdf/Bang-A-Gong_sample.pdf   by Kevin Camillera

B. Play simple melodies and accompaniments on pitched and unpitched instruments, demonstrating awareness of beat, tempo, dynamics, and melodic direction.

Creative Strategy
- Develop fluency: The teacher will help students identify words they can spell using only the letters of the musical alphabet, A, B, C, D, E, F, G.
- Make choices: The teacher will facilitate student choice by having them select the rhythm patterns to be used while playing.

Activity
Students will brainstorm 2, 3 and 4-letter words made with the letters of the musical alphabet. They will be divided into groups with pitched instruments, two students playing each instrument. (Others can stand with those playing, "air play" and speak the patterns until their turns.) Teacher will lead students in identifying rhythm patterns that can be used for each of the groups of words. Two letter words would be played ta, ta, rest, rest with students saying the names of notes and word spelled while playing the pattern repeatedly. Ex. "E-D- Ed- rest - E-D- Ed-rest…" Teacher can accompany the playing, maintaining the beat by playing a chordal pattern on the piano as students play. Three letter words could be ta, ta, ta, rest ("B-A-D- bad") or titi ta rest, rest ("BA D- bad – rest"). Four-letter words could be several patterns with two eighth notes, two quarter notes and a rest at the end for saying the word spelled.

Resources
Other Orff instrumental ideas:
<u>Sing Say Dance Play</u> by Christi Cary Miller and Kathlyn Reynolds
<u>It's Orff Showtime</u> and <u>From A to Zoo</u> by Konnie Saliba

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C. Play appropriate pitched or unpitched instruments to accompany songs and games from diverse cultures.

Creative Strategy

- Make choices: The teacher will introduce improvisation in a basic format (on longer notes of songs) and provide students with the opportunity to choose. rhythms they will play upon instruments selected with reference to the culture.
- Questioning: The teacher will use *Why* questions to encourage critical thinking with reference to cultures studied.

Activity

Students will improvise rhythmically upon instruments that represent cultures of songs included. The students will be introduced (by the teacher) to information on cultures and their instruments in order to select classroom instruments best suited to culture.

Resources

Suggested songs from <u>Making Music</u>, Grade 1: "Kebe Mama" (Ghana)"Cha yang wu" & "Pai pi qiu" (China) "Amefuri," "Hato popo" & "Hataru Koi (Japan), "Counting Song" (Mexico) "Pottery Dance" & "Mos, Mos" (Native American) "Nampayaomame" (South Africa) "Jeu! Jeu!" & "Los maizales" (South America)
<u>Making Music</u>: <u>Bridges to Asia</u> and <u>Cantaremos!</u> primary level
Children's Literature: <u>Songs for Survival</u>, compiled by Nikki Siegen-Smith; <u>Furaha Means Happy,</u> by Ken Wilson-Max; <u>jambo means hello</u>, by Muriel Feelings

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D. Echo short rhythmic and melodic patterns.

Creative Strategy

- Develop confidence and self assurance: Students will be given leadership roles to facilitate self-confidence. Less advanced students should be selected to lead rhythmically with more advanced students leading melodic patterns.

Activity

The students will play rhythmic and then melodic patterns with limited pitches in echo fashion with the teacher leading the 4-beat patterns. Students will then be selected to be the leader, playing a pattern for the rest of the class to echo.

Resources

<u>Discovering Orff</u> by Jane Frazee with Kent Kreuter
<u>Sing Say Dance Play</u> by Christi Cary Miller and Kathlyn Reynolds
<u>It's Orff Showtime</u> by Konnie Saliba

III. IMPROVISING. Improvising melodies, variations, and accompaniments.

A. Improvise songs and rhythm chants with words to accompany play activities.

Creative Strategy
- Personalize: The teacher will have students improvise words in a song as each is encouraged to think of a different type of pie.
- Develop fluency: The teacher will encourage students to think of many types of pies, praising those students who think creatively to "make up" types of pies or those that think of non-dessert types.

Activity

This activity could be used to introduce first graders to the pitches sol and mi. It provides ample practice singing, hearing and hand-signing the pitches.

After the first graders are able to sing the song, the teacher will invite each child to improvise by thinking of and singing a different kind of pie. The students will be encouraged to identify same and different rhythm patterns that result from the vocal improvisations.

Resources

"Pie Song" Words: My, my, me oh my; How I like my apple pie.
              Pitches: S M   S S M   S S M M   S S M
General Music Teacher, Winter, 2007 "Me? Teach Improvisation to Children?" by Julie K.Scott
"Fostering Musical Creativity in the Elementary Classroom" by Brian Miner
 http://www.unh.edu/inquiryjournal/07/articles/miner.html

B. Improvise instrumental accompaniments to songs, recorded selections, stories, and poems.

Creative Strategy
- Opportunity to make choices and confidence in making choices: The teacher can ensure student success by limiting pitch choice and using familiar nursery rhymes. The nature of improvisation enables all to be successful when the teacher is receptive to and provides positive reinforcement for creative work.

Activity

The students will work with barred pitched instruments, set up with only the pitches mi, sol and la. (Keyboards could also be used.) Teacher will model improvising upon a nursery rhyme using the selected pitches to create a tune. Groups of students will select a nursery rhyme, experiment upon their instrument and then perform their melody.

Resources

Mother Goose Nursery Rhymes:
http://www-personal.umich.edu/~pfa/dreamhouse/nursery/rhymes.html
Nursery Rhymes, Lyrics and Origins: http://www.rhymes.org.uk/

C. Improvise simple rhythmic accompaniments using body percussion and classroom instruments.

Creative Strategy

- Comfort with materials: The teacher will help the students become independent musicians as they learn to improvise differing rhythms in a non-threatening environment.
- Problem-solve at the introductory level: The teacher will facilitate the development of problem solving skills as students maintain steady beat using rhythmic values learned and attempt to play a pattern that is different from the rhythm of the song.

Activity

This activity should be done after students have had numerous opportunities to perform rhythm patterns. First graders should use quarter and eighth note values; second graders may also include quarter rest and half note values. Short songs with limited rhythms and vocal range should be selected. A drum that can sit on the floor or be held in the hand is a good, basic instrument to use.

Students will sing then sing and clap the rhythm of a familiar song. They will be introduced to improvisation as the teacher demonstrates how to "make up" rhythms while the students sing. Students must realize that repeating a pattern is acceptable but playing the rhythm of the song is not. Teacher should correct those who do so on their turn. Students will be selected to improvise on the drum while the rest of the class sings.

Resources

Suggested songs:

Share the Music, Grade 1: "Bye, Bye, Baby-O," "See-Saw," "Little Tommy Tucker," "Lucy Locket" Grade 2: "Donkey, Donkey," "Hey, Mr. Monday," "Mr. Frog"

Making Music, Grade 1: "Bounce High," "Pease Porridge Hot," "Sailing to Sea" Grade 2: "Great Big House," "I See the Moon," "Rocky Mountain"

"Fostering Musical Creativity in the Elementary Classroom" by Brian Miner http://www.unh.edu/inquiryjournal/07/articles/miner.html

"Developing Improvisation in the Elementary Music Classroom" by Dr. Timothy Brophy: http://www.mmea.net/brophyimprov07.pdf

IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

A. Compose using icons or invented symbols to represent music beats.

Creative Strategy
- Explore: The teacher will facilitate exploration of sounds and musical notation.
- Make choices: The teacher will provide students with opportunities to experiment with instruments and make group choices for composition and notation. The teacher can structure the student work (limiting musical choices and time frame, demonstrating, offering suggestions for notation) or choose to create an unstructured, exploratory environment.

Activity
Groups of students will select a mood or setting card (happy, sad, scary, mad, running away, outside on a spring day, etc). They will experiment with instruments or other objects and create a composition to express the mood then create a written representation of their composition expressing beats, dynamics, tempo, high/low sounds, etc.

Resources
General Music Today, Winter 2007: "Teachers Share Practical Advice on Classroom Composing" by Katherine Strand and Erica Newberry
"Every Child a Composer" by Susan Kenney
Journal of Research in Music Education, 2006: A survey of Indiana music teachers on using composition in the classroom by Katherine Strand
Teaching Music, October 2006: "The Magic of Rhythm Instruments: Developing Musical Awareness in Young Children" by Abigail Connors

B. Compose using icons, invented symbols, original graphics, and standard notation to represent musical sounds and ideas.

Creative Strategy
- Problem solve with constraints established on which to begin: The teacher will provide a framework for composition that provides a starting point and will help to eliminate misunderstandings while focusing students on the activity at hand. As elementary students create a composition that they are able to perform with accuracy, they utilize their problem-solving abilities.

Activities
Students will compose, notate and perform individual compositions of 8 beats (beginning composers) or 16 beats (more advanced composers) using rhythmic values previously learned.
Teachers should clearly direct students as to which note values could or should be used. They should demonstrate while giving oral directions and provide a written document that enumerates directions in a format students will understand.
Ex. Providing first graders with a worksheet that has 8 boxes drawn on it (for the 8 beats) will help them remember they can put 1 quarter note, 1 quarter rest or 2 eighth notes on

each beat. Second graders who are utilizing half notes must be shown how to indicate that the half note is getting 2 beats.

Classes with access to keyboards or an ample supply of barred instruments could also compose pitches after writing and performing their rhythm composition.

Resources
Composing and Arranging: Standard 4 Benchmarks Edited by Carroll Rinehart
Composition in the Classroom: A Tool for Teaching by Jackie Wiggins
"Towards an Expanded View of Music Literacy" by Ray Levy, Contributions to Music Education

V. READING AND NOTATING. Reading and notating music.

A. Read, write and perform rhythmic notation using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.

Creative Strategy
- Problem solve: The teacher will call on the use of problem-solving skills as students create 4-beat rhythm patterns using different numbers of students.
- Develop collaboration: The teacher will discuss and encourage teamwork needed for the successful completion of students' group work.

Activity
This activity would be appropriate for first graders who have been introduced to standard notation for quarter notes and eighth notes. It could be used as a review at the beginning of second grade.

Four students will be seated in each of 4 chairs in the room. The teacher will speak *ta – ta – ta – ta.* The class should identify the chair as a beat with one child should be called on to write that quarter note pattern in standard notation. A child will then be added to one chair with those children putting an arm around each other's shoulder. The class should identify those children as *ti-ti* (eighth notes), read and clap the new rhythm pattern, and then write that pattern. The class will then be divided into groups of 5 or 6 students who will create their own rhythm pattern and write it in standard notation. Groups will then be called upon to show their pattern to the class with all students writing the pattern.

Resources
Other notation games: Staff and Symbol Games by Denise Gange

B. Read and write melodic notation in pentatonic mode, using traditional, nontraditional, and invented symbols to represent pitch.

Creative Strategy
- Questioning: The teacher will use questioning to have students identify an over-all theme of a song and why an artist chose specific visual symbols for a Listening Map.
- Envision and express: The teacher will demonstrate, discuss and have students create pictorial symbols to represent a song's theme and its pitches.

Activity
Students will listen to a song or listening selection and be asked to identify what the music was about and how they pictured it in their heads with the teacher offering her own ideas. A Listening Map will then be viewed with teacher questioning students as to why specific symbols were used and how they were used. The class will listen again with the teacher following on the Listening Map and discussing the correct placement of pitch. Students will then learn a new song (or be referred to a previously learned song) for which they will (individually or in small groups) draw their own Listening Map. Students should include the theme of the song and placement of pitches in their pictorial representation.

Resources
Listening Map examples for pitch:
Basic level: Making Music, Grade 1: "Lullaby," "Charlie over the Water," "Snail, Snail"
Developing level: Making Music, Grade 1: "Morning" from Peer Gynt Suite, "My Father's House," "Buckaroo Holiday" from "Rodeo," "Shenendoah"
Suggested Songs: "Star Light," "Teddy Bear," "Bounce High"
Making Music Grade 1: "Great Big Stars," "Lady, Lady," "Johnny Caught a Flea," "Apple Tree" Grade 2: "Lucy Locket," "Clouds of Gray," "I See the Moon," "Rocky Mountain," "Step in Time," "Bow Wow Wow"

C. Identify basic music symbols including staff lines and spaces, the treble clef sign, measure, bar lines, the double bar line, repeat signs and meter signatures.

Creative Strategy
- **Leap Frog:** The teacher will direct the students to feed off each other's ideas to create different group ideas for showing meter.

Activity
The students will be introduced to duple meter with a time signature of 2/4 and will demonstrate a duple pattern by patsching on the strong beat and snapping on the weak beat while singing a familiar song or poem. Teacher will instruct the class on how to play the Leap Frog activity which will be done to a song or listening selection in duple meter. The group will begin by doing the patsch/snap movement until the teacher changes one of the movements (Ex. Change to clap/snap) The class will perform that strong/weak pattern then the person to the right of the teacher changes one of the movements. Again the class

performs that pattern until the next person changes a movement. Students must keep the strong/weak duple pattern as they change movements. After all have had a turn, the students will identify different strong and weak movements. Following an introduction to triple meter with 3/4 time signature, the Leap Frog game will be played creating movements for strong/weak/weak. Play could begin with patsch/ snap/ tap shoulders.

Resources
Making Music, Grade 1: *Duple:* "Peanut Butter" (speech piece), "Washington Post March," Tchaikovsky, Symphony #4, "Knock the Cymbals," "This Land is Your Land," "You're a Grand Old Flag" *Triple:* "Today is Your Birthday," "I Don't Want Your Money"
Making Music, Grade 2: *Duple:* "Jelly in the Bowl" (speech piece), "Johnny Get Your Hair Cut," "Crawfish," "Sleep, Baby Sleep," "Gonna Have a Good Time" *Triple:* "Little White Pony," "Boysie," "Farewell," "Let's Go Fly a Kite," En nuestra Tierra tan Linda"

VI. ANALYZING. Listening to, analyzing, and describing music.

A. Identify examples of simple music forms, including echo, motive, phrase, call and response, verse/refrain, AB, and ABA.

Creative Strategy
- Brainstorm: The teacher will lead students in listing non-locomotor movements.
- Making choices: The teacher will encourage creative thinking as students make movement choices they will lead the class in doing.

Activity
Following an introduction to form, students will brainstorm a list of body movements that can be done to keep a steady beat. After identifying the form as AB or ABA individual students or partners will select body movements for each section that will be performed with a steady beat by the class while the song is sung. The class can be divided into groups with each performing a movement during their respective section. After sufficient practice the students will make a circle with the teacher in the center. Using a listening selection with a repeated AB form, students will each choose a movement to perform. At the end of each A section the teacher will select a child keeping the steady beat in a creative manner; the class will perform that movement during the B section.

Resources
Making Music, *AB:* Grade 1: "Amefuri," ""Shanghai Chicken," Sikelela" Grade 2: "Lone Star Trail," "Party Tonight," "Clear the Kitchen," "Glad to Have a Friend Like You," The Flower," "Hello"
ABA: Grade 1: "Alphabet Soup," "B-A Bay," "Banana Splits," "Eccosaise in G Major" Grade 2: "Shoo, Fly,"
Teaching Music, December 2002: "Music and Movement Make Natural Partners" by Alicia K. Mueller

B. Use personal vocabulary to describe music from diverse cultures.

Creative Strategy
- Compare and contrast: The teacher will use a chart as a graphic organizer to record student responses.
- Questioning: The teacher will use *why* and *how* questions to encourage use of higher level thinking skills. Ex. How were the voices in the African music different from the Mexican? Why did someone answer Chinese when it was Japanese? What do you think the Native American words are about?

Activity
Students will listen to a selection from a culture with which they have knowledge (Native American, Hispanic, Oriental). They will first identify the culture heard then describe the music as the teacher records their responses and questions them as to what quality of music they are describing (tempo, voices, etc.), recording that in a column before the descriptions. Students will then describe other selections heard with responses written in columns. After all selections have been described, students will be called on to mark similarities in a specific manner (ex. colored circle) and note differences.

Resources
Indexes in the Silver Burdett Making Music and McGraw-Hill Share the Music texts lists cultural selections included.
Moving Within the Circle by Bryan Burton
Making Music: Bridges to Asia and Cantaremos! primary level
Children's Literature: Songs for Survival: Songs and Chants from Tribal Peoples around the World, compiled by Nikki Siegen-Smith; Furaha Means Happy: A Book of Swahili Words, by Ken Wilson-Max; jambo means hello, Swahili Alphabet Book by Muriel Feelings; The Magic Fan, by Keith Baker; Arrow to the Sun by Gerald McDermott; Dancing with the Indians, by Angela Shelf Medearis; How Sweet the Sound: African-American Songs for Children, selected by Wade and Cheryl Hudson, Pass It On, African-American Poetry for Children by Wade Hudson

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C. Identify and describe basic elements in music, including pitch, tempo, and dynamics.

Creative Strategy
- Make choices, develop self-assurance: The teacher will stress that there are no wrong answers as students explore the use of dynamics in performance.
- Explore changes: The teacher will lead in discussion of how dynamics' changes affected the song.

Activity
Students will learn the song "John Jacob Jingleheimer Schmidt," identifying repetition of pitches, the phrase that moves down by step, and the wide skip in the melody. They should repeat until they are able to sing from memory. The teacher will question the students to review dynamic terms (piano and forte for first grade; also mezzo piano, pianissimo, mezzo forte, fortissimo for second grade) and their abbreviations (*f* and *p*;

mp, pp, mf, ff). Teacher will use cards or write the abbreviations on a chalkboard, white board or Smart board. Teacher will have the class decide the order of dynamics that will be used for the lines of the song as she directs their singing. Students will be selected to direct the dynamics: they will point to the dynamics of their choice as the class is singing. Students will discuss the way the dynamics changed the song and made it more interesting in spite of repetition.

Resources
Share the Music, grade 2
TIPS: The Child Voice Compiled by Joanne Rutkowski and Maria Runfola
Music Educators Journal, November 2002: "Successful Singing for All in the Elementary Grades" by James D. Merrill

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D. Identify and describe the sources of a variety of sounds, including male and female voices and the sounds of common instruments.

Creative Strategy
- Compare and contrast: Teacher will lead students to describe timbre of voices and instruments as they compare and contrast different versions of songs.

Activity
Students will listen to at least 2 recordings of the same song after which the teacher will facilitate a discussion in which students compare and contrast the different versions of the song. Included in the discussion should be an identification and description of voices and instruments by the students.

Resources
Suggested examples of multiple recordings of the same song:
Making Music, grade 4: "Put a Little Love in Your Heart," "Over the Rainbow," "How Can I Keep from Singing," "Cotton Eyed Joe"
MacMillan Music and You: Accessory book for Share the Music: Reproducible pictures of all instruments
Literature: Our Marching Band, by Llyod Moss; Zin! Zin! Zin! A Violin, by Lloyd Moss; The Story of the Orchestra, book and CD by Robert Levine

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E. Show body movement in response to pitch, dynamics, tempo, and style of music.

Creative Strategy
- Questioning: The teacher will use *Why* and *How* questions to develop higher level thinking skills. Ex. Why was the hand-clapping pattern difficult to perform with the recording? How did the tempo affect the movement? How would Tempo affect a dancer's performance? Or a musician's? If you were learning a dance or to play a song on the piano, what tempo would you use?
- Make choices: The teacher will provide opportunities to create partner hand-clapping patterns.

Activity
After learning to sing the song **"**Miss Mary Mack" and following an introduction to tempo, students will perform the hand-clapping pattern from the student text (or one the teacher creates) with the recording. Teacher will question students as to the effects of tempo on their performance and other performers. Students will then work with a partner to create, practice and perform a hand-clapping pattern of their own.

Resources
Silver Burdett, Making Music, Grade 2
Teaching Music, December 2002 "Music and Movement Make Natural Partners" by Alicia K. Mueller
Hop Till You Drop by John Jacobson and Alan Billingsley: CD with movement songs
Sound Play: Understanding Music through Creative Movement, by Leon H. Burton and Takeo Kudo

VII. EVALUATING. Evaluating music and music performances.

A. Describe specific elements of musical works that evoke emotion and response.

Creative Strategy
- Brainstorm and develop fluency: Teacher will lead students to create a list of emotions as well as other words that could be used to describe how music makes them feel. Words can be added throughout the activity.
- Questioning: The teacher will use *Why* questions to foster critical thinking. (Ex. Why would patriotic music make you feel like that? Why does the trumpet sound sad? Why did the composer have it do that?) Teacher will also use questions to have students compare and contrast the listening selections.

Activity
The students will brainstorm a list of emotions and other words that could describe how much makes them feel. They will listen to styles of music or specific music examples that solicit a wide range of emotions, identifying the emotions expressed and discussing why.

Resources
Silver Burdett's Rock, Rap'N Roll, interactive CD-ROM with various styles of music
Suggested contrasts: trumpet in a mariachi band ("Los mariachis") to Copland's "Fanfare for the Common Man" both in Share the Music; strings in Barber's "Adagio for Strings" and Vivaldi's "Spring" from "Four Seasons"

B. Describe their personal preferences for specific musical works and performances.

Creative Strategy
- Justify with reasons: The teacher will have students select a listening selection as their favorite and list specific reasons why it was preferred and why it best describes an animal.

Activity
The students will listen to several selections from Saint-Saens "Carnival of the Animals." They will choose one as their favorite, think of 3 specific reasons why, and then share their ideas with a partner. The teacher will select a panel of students each of two selections that will debate each other as to why their choice is the best.

Resources
Making Music: "Fossils" grades 1 & 4, "Royal March of the Lion" grade, "The Aviary" grades K & 4, "Aquarium" grade 5, "The Elephant" K

C. Describe their own performances and those of others and offer constructive suggestions for improvement.

Creative Strategy
- Reflect: The teacher will perform a phrase or song and demonstrate reflective thinking upon her performance to show students how they will reflect on personal and partner performance.

Activity
This activity should be done in correlation with a student performance of some type: singing, playing, improvisation, composition. After the teacher demonstrates the reflection process the students will work with a partner of their choice to perform then rate themselves and/or their partner. Students should take time to work alone to complete an age-appropriate rubric or rating scale. Students will then share with their partner their ideas, offering concrete suggestions for improvement.

Resources
An introduction to performance assessments:
http://www.teachervision.fen.com/assessment/resource/5944.html?detoured=1
Rubrics: http://kancrn.kckps.k12.ks.us/Harmon/breighm/rubrics.html
Put to the Test: Tools and Techniques for Classroom Assessment by T. Kuhs, R. Johnson, S. Agruso, and D. Monrad

VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts and disciplines outside the arts.

A. Identify music as a part of life and relate its uses to daily experiences, celebrations, and special events.

Creative Strategy
- Brainstorm: The teacher will lead students in listing events that are celebrated.

Activity
Students will brainstorm a list of events or happenings that are celebrated and categorize them as to holiday, family, religious, cultural etc. Students will be encouraged to think outside of calendar holidays for events such as birthdays, losing a tooth, making good grades, etc. Students will be questioned as to the part that music plays in the celebrations; teacher will lead the students to include music in parades, specific songs or types of songs. The class will learn a celebration song, sing the words given then change and sing the new words written by the class.

Resources
Suggested songs: Making Music: "Celebrate" song and poem by same name, Grade 1
Music K-8: "Celebrate with Joy" and "We All Celebrate" Vol. 15, No. 2; "We Celebrate" Vol. 17, No. 1; "Let's Make Some Music Today" Vol. 13, No. 4; "We All Celebrate" Vol. 12, No. 2

B. Integrate music into creative writing, storytelling, poetry, dance, theatre, visual arts, and other disciplines.

Creative Strategy
- Justify with reasons: The teacher will call on students to explain the rationale behind their instrumental representation of their character.

Activity
After hearing the story read to them, students will work in groups to create an instrumental phrase to represent their character. They will select an appropriate instrument, create rhythm and/or pitch and decide how long they will play. As the teacher rereads the book groups will perform their characters. The students will justify their choices.

Resources
Suggested stories: Stories with repeated characters would be best:
"Little Red Hen," Share the Music: "The Great, Big Enormous Turnip," "The Story of Epanimondas," "The Year Naming Race"
Music Educators Journal, March 2002: "Integrating Music and Children's Literature" by Joanna M. Calogero,
Music Educators Journal, March 2002: "Linking Music to Reading Instruction" by Dee Hansen and Elaine Bernstorf,
The Music and Literacy Connection by Dee Hansen, Elaine Bernstorf, and Gayle M. Stuber

IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

A. Sing and play simple songs and music games from diverse cultures.

Creative Strategy

- Develop problem-solving skills**:** The teacher will practice speaking the Cantonese numbers with the students at a slow tempo before singing the song. She will assist students in performing a movement activity, practicing slower first. Students will problem-solve to perform the movement activity.

Activity

The students will learn the Cantonese "Number Song" in English and Cantonese, practicing slowly then up to performance tempo. Ten students will be selected and assigned a number 1-10. Each student will first sing their number when the song is sung then choose a head or hand motion to make silently when their number is sung in the song.

Resources

Making Music: Cantaremos! We Will Sing!and Bridges to Asia, primary level
Moving Within the Circle by Bryan Burton
Sing and Dance Around the World by Greg Gilpin

B. Use personal vocabulary to describe voices, instruments, music notation, and varied genres and styles from diverse cultures.

Creative Strategy

- Develop fluency: The teacher will lead students in a discussion technique in which students must each identify a different reason why the music is a specific style or culture. Teacher should decide if the musical examples will reflect style or culture and choose listening examples for the students.

Activity

After the teacher has listed specific styles or cultures to be categorized, the students will listen to recordings and vote as to which category they think it belongs. Students voting for each category will then group themselves together with each student identifying a different reason why the music belongs in that category. Each group will state their reasons before the teacher identifies the correct response. Students will follow this procedure for each of the listening examples.

Resources

Indexes in Share the Music and Making Music have examples for style, cultures or historical periods
Music Educators Journal, November 2006: "Education through Collaboration: Learning the Arts while Celebrating Culture" by Robert J. Damm
Making Music: Bridges to Asia and Cantaremos!: primary level
Sing and Dance Around the World by Greg Gilpin

Grades 3-5

I. SINGING. Singing, alone and with others, a varied repertoire of music.

A. Sing independently, on pitch and in rhythm, using appropriate timbre, diction, and posture while maintaining a steady tempo.

Creative Strategy

- Provide an affirmative and supportive climate: The teacher will use technology for students to individually record their own singing. This will allow students to feel more comfortable experimenting with their voices and permits them to make mistakes in an environment free from judgment.

Activity

For this activity teacher should download the free, open source software program, *Audacity.* It can be downloaded into a computer lab setting on many computers or used on a stand-alone computer.

Students will listen to a teacher recorded accompaniment and vocal calls then record their own vocal responses. Students should be limited to specific pitches depending upon their experience (mi, sol, la or pentatonic) and have had previous experience with improvisation.

Teacher will prepare a file using Audacity by recording an accompaniment (a 12-bar blues progression is suggested) then record vocal calls over measures 1-2, 5-6, and 9-10. Students will use headphones and a microphone first recording echoes of the teacher's calls on measures 3-4, 7-8 and 11-12. After practicing improvisation, the students will record their improvisational singing. Several improvisations can be recorded by each student with him/her selecting the best one as their final.

Resources

For step-by-step procedures and suggestions, see Teaching Music, February 2007: "Audacity in Vocal Improvisation: Motivating Elementary School Students through Technology" by Veronica Sichivistsa:

Audacity website: http://audacity.sourceforge.net/

Getting Started with Vocal Improvisation by Patrice D. Madura

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B. Sing expressively, alone or in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.

Creative Strategy

- Seek alternatives: The teacher will lead students to list all expressive symbols they have learned that can be used to change the music.
- Questioning: Teacher will use *How* and *Why* questions during the activity to encourage critical thinking in discussion. Ex. How did staccato singing change the intent of the song? Why did you prefer it staccato? What made it better? What would happen if only part were legato? Which part should be? Why?

Activity

This activity can be tailored to student knowledge by including expressive symbols of which they have knowledge and experience.

The students will sing an easy song ("Mary Had a Little Lamb," "Twinkle, Twinkle." etc.) with reference to the teacher directing staccato and legato. The students will then be questioned as to how the song was changed and to their preferences. Students will list other expressive changes that could be made while the teacher questions them to correct terminology and notation symbols. (Ex. fermata, basic dynamics, accents, crescendo, decrescendo, basic tempo, ritardando, accelerando, legato, staccato)

Students will be selected to "conduct" the singing, changing the song by choosing expressive symbols to include and dictating where they will occur.

Resources

If the teacher has a smart board the song should be written on it with all symbols available for students to manipulate within the notation.

The song could be written on the board or a chart upon which symbols could be affixed at student director's discretion.

TIPS: The Child Voice, Compiled by Joanne Rutkowski and Maria Runfola

Choral Music for Children, Edited by Doreen Rao

Kids' Voices, MENC

Music Educators Journal, November 2002: "Successful Singing for All in the Elementary Grades" by James D. Merrill

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C. Sing, alone and with others, a varied repertoire of music including partner songs, descants, ostinati, and rounds.

Creative strategy

- Add elaboration: The teacher will demonstrate how to add ostinati parts to their singing.
- Provide varied entry points: This activity provides the teacher with several choices to match activity to ability levels. Students can create 4- or 8-beat ostinati. Part of the group can perform their patterns throughout the song or only at specified times (at the end of a phrase or when a note is held). A unison song could be selected, or a partner song for more advanced groups. If a partner song is chosen then ostinati patterns can be created by both parts, making the performance a 4-part song. Even more advanced singers can create a melody for their ostinato.

Activity

After the students have learned to sing the song/partner songs, the group(s) will create a rhythmic ostinato pattern and choose words that relate to the song to speak on the rhythm. They will divide into groups with part of the singers on the ostinato and part singing the song(s).

Resources
The index of <u>Making Music</u> and <u>Share the Music</u> texts has partner songs at the third through fifth grade level.
Collections of partner songs:
<u>Grab a Partner</u>, <u>Grab Another Partner</u> by Sally Albrecht and Jay Althouse
<u>Choose Your Partner</u> by John Jacobson
<u>Partner Songs for the Whole Year Long</u>, by Ruth Elaine Schram
<u>Sing With Me! Learn with Me!</u> By Elizabeth Gilpatrick: Rounds, partner songs and speech pieces

II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

A. Play pitched and unpitched instruments in rhythm with appropriate posture, dynamics, and timbre while maintaining a steady tempo.

Creative strategy
- Justify with reasons: The teacher will call on students to explain the rationale behind their instrumental representation of their character, also examining how they changed their performance throughout the book.

Activity
After hearing the story read to them, the students will work in groups to create an instrumental line to represent their character. They will select an appropriate instrument, create rhythm and/or pitch and then decide how to change their playing as the story progresses to reflect what happens to their character. As the teacher rereads the book each group will perform when their character occurs in the book. The students will be called upon to justify their choices for performance.

Resources
Suggested stories: Stories with repeated characters would be best:
"Little Red Hen," <u>Share the Music:</u> "The Great, Big Enormous Turnip," "The Story of Epanimondas," "The Year Naming Race"
<u>Music Educators Journal,</u> March 2002: "Integrating Music and Children's Literature" by Joanna M. Calogero
<u>The Music and Literacy Connection</u> by Dee Hansen, Elaine Bernstorf, and Gayle M. Stuber

B. Play easy rhythmic, melodic and chordal patterns accurately and independently on classroom instruments.

Creative strategy
- SCAMPER: The teacher will introduce SCAMPER to the students and have them apply it to change a given instrumental melody.

Activity
Students will play a given 8-beat instrumental line on recorder, barred instrument or keyboards. They will work with a partner to alter the melody using one of the SCAMPER strategies. They could *substitute* a different rhythm, *combine* rhythm of one measure with melody of the other, *adapt* part of the melody to a different octave, *modify* by playing it double time, *put it to other uses* by switching the order of the measures, *eliminate* by only performing one measure twice as slow, or *rearrange* by playing the pattern backwards. Students should be allowed to create their own way to SCAMPER.

Resources
More about SCAMPER:
http://www.mindtools.com/pages/article/newCT_02.htm
http://me.odysseyofthemind.org/SCAMPER%20your%20way%20to%20creative%20thinking.htm

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C. Play expressively a varied repertoire of music representing diverse genres, cultures, and historical periods.

Creative strategy
- Questioning**:** The teacher will use *Why* and *How* questions to facilitate discussion and encourage critical thinking with reference to cultures and instruments that traditionally play in cultural music. (Ex. How were drums used in Native American music? Is that different from African? How? What type of drum would you use for each? Why? How would you play it?) The teacher should provide students with audio or video examples of authentic music from the cultures. The teacher will use questioning to enable students to choose appropriate instruments and decide how to play them.

Activity
The students will discuss, identify and play instrumental patterns with songs of various cultures. Patterns can be created by students, teacher or text and should be reflective of how the culture uses instruments. The students will be introduced to information on cultures and their instruments so they can select classroom instruments suited to culture.

Resources
 Music Educators Journal, September 2006: "Music That Represents Culture: Selecting Music with Integrity" by Carlos R. Abril
International Journal of Music Education, No. 19: "World Musics in Music Education: The Matter of Authenticity" by Anthony J. Palmer
 http://ijm.sagepub.com/cgi/content/citation/19/1/32?ck=nck

Music Educators Journal, November 2006: "Education through Collaboration: Learning the Arts while Celebrating Culture" by Robert J. Damm
Moving Within the Circle by Bryan Burton
Making Music: Bridges to Asia and Making Music: Cantaremos!: primary level
Musical Instruments of the World, edited by Ruth Midgley
Illustrated Encyclopedia of Musical Instruments edited by Robert Dearling

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D. Echo and create rhythmic and melodic patterns.

   Creative strategy
   - Leap Frog: The teacher will demonstrate the Leap Frog technique using a conversation before demonstrating how to use it for instrument playing. The next person in line must keep some part of the sentence but change some part. Ex. First person says: I went to the store today to get some milk. Next: I went to the store today to get some pie. Next: I drove by the bakery to get some pie.

   Activity
   Students will "pass" an 8-beat rhythm instrument around the circle, "Leap Frogging" the pattern. After the pattern is clapped or played the next student will keep 4 beats of that rhythm and create a new rhythm for 4 beats. The next student will keep 4 beats and change 4 again…

   Resources
   Developing Creative and Critical Thinking by Robert E. Boostrom
   Teaching Creative Thinking: Tips, Tools and Ideas for Encouraging Creativity in the Classroom by Dorit Sasson
   http://newteachersupport.suite101.com/article.cfm/teaching_creative_thinking

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E. Blend instrumental parts, match dynamic levels, and respond to the cues of a conductor when playing in groups.

   Creative strategy
   - Comparing, contrasting and justifying with reasons: The teacher will write an Orff orchestration or will find one with adequate instrumental parts for the class (1/2 can play at a time). The parts should vary: long notes, faster note values, higher pitches, bordun parts, clusters of pitches, dynamics, etc. The teacher will have the students compare the parts and decide which instrument is best suited for each part, justifying their selections.

   Activity
   The students will be divided into groups for the instrument parts. They will practice one of the notated parts on their instrument before each group plays their line. Students will compare the parts visually by analyzing the rhythms and pitches aurally and then discuss which instrument is best suited for each part. Students will then learn the part for their instrument before putting the piece together with students responding to the cues of the teacher as conductor.

Resources
Making Music and Share the Music have Orff orchestrations
Sing Say Dance Play by Christi Cary Miller and Kathlyn Reynolds
It's Orff Showtime and From A to Zoo by Konnie Saliba
Game Plan by Jeff Kriske and Randy Delelles

F. Play independent instrumental parts while others sing or play contrasting parts.

Creative strategy
- Problem solve with constraints established on which to begin: The teacher will present the students with a framework for composition that allows for choices but will allow more time to problem solve and play compositions on instruments. Rhythmic selections given to the students should include some basic and some more difficult rhythms.
- Develop flexibility: The teacher will encourage the development of flexibility within students by having them play their melody with another group's accompaniment and visa versa.

Activity
Students will be divided into groups of 2-3 students. They will be given a set of 3-4 rhythm cards, with a 4-beat pattern on each. Each group will select 1 card for their drone accompaniment. It will be played on tonic/dominant as an ostinato. They will then select 2 cards as the rhythm for their melody and create an easy step-wise melody using pentatonic pitches. One student will play the 8-beat pattern while the other plays the drone accompaniment. Teacher should monitor student progress, setting time limits for the composition.
The teacher will then put 2 groups together with group A playing melody to group B's accompaniment, then switching. Groups can rotate around to play with other groups, taking turns within the group as to who is playing.

Resources
Other Orff instrumental ideas:
Sing Say Dance Play by Christi Cary Miller and Kathlyn Reynolds
It's Orff Showtime and From A to Zoo by Konnie Saliba
Game Plan by Jeff Kriske and Randy Delelles

III. IMPROVISING. Improvising melodies, variations, and accompaniments.

A. Improvise, in the same style, responses (answers) to given rhythmic and melodic patterns (questions).

Creative Strategy
- Comfort in materials: The teacher will provide students with a basic introduction to improvisation and playing barred instruments with many opportunities for success.
- Provide varied entry points: The teacher can tailor this activity to student ability levels by using rhythmic values that can be played easier or those that challenge. Students should be group heterogeneously at melodic instruments with two students sharing a barred instrument or melody bells and two more waiting behind for their turns. Teacher should have provided students with an introduction to improvisation.

Activity
The students will be introduced to Question and Answer style as a conversation between instruments, noting that a person does not repeat what is asked of them but instead answers the question. Teacher and/or students will create an 8-beat rhythm that should be notated for all to see. The Question and the Answer will both use that rhythm but improvise melodically on the pentatonic pitches. More advanced classes can improvise rhythmically as well as melodically

Resources
MENC web-site discussion board with suggestions for teaching improvisation, specifically Question and Answer. See their postings at:
http://www.menc.org/networks/genmus/openforum/messages/6068.html
General Music Teacher, Winter, 2007: "Me? Teach Improvisation to Children?" by Julie K.Scott,
 "Developing Improvisation in the Elementary Music Classroom" by Dr. Timothy Brophy: http://www.mmea.net/brophyimprov07.pdf

B. Improvise simple rhythmic and melodic ostinato patterns and accompaniments.

Creative Strategy

- Opportunity to make choices: The teacher will have students select their rhythms and pitches for improvisation in the style of the song.

Activity

The students will be introduced to improvisation before this activity. After learning to sing the song, one group of students will improvise on rhythmic or pitched instruments on the held notes (or rests) in the style of the song. Pitched instruments could include barred instruments, keyboards or recorders. Older students could improvise in two groups. Ex. pitched instruments could improvise throughout the song with rhythm instruments improvising on the held notes or rests.

Resources

Suggested songs: Making Music: Grade 3: "I Don't Care if the Rain Comes Down," "I'm on my Way," "Do Lord," "Now Let Me Fly;" Grade 4: "Somebody's Knockin' at Your Door" "Limbo Like e," "Sonando," "Tie Me Kangaroo Down," "Joe Turner Blues;" Grade 5: "All Through the Night," "All for One," "Go Down Moses"
Share the Music, grade 5: "Everybody Loves Saturday Night," "Over My Head,"
"Fostering Musical Creativity in the Elementary Classroom" by Brian Miner
  http://www.unh.edu/inquiryjournal/07/articles/miner.html

C. Improvise simple rhythmic variations and melodic embellishments.

Creative Strategy

- Elaborate: The teacher will provide an ostinato upon which the students will add rhythmic or melodic elaborations. Instruments could include barred instruments in C pentatonic, recorders or keyboards with students given direction upon which pitches to improvise. Rhythm instruments could be used if pitched instruments are unavailable or in insufficient number. Classes should have improvisational experience and adequate skill to play the instruments selected for this activity.

Activity

Students will be divided into groups with some playing the ostinato pattern and others improvising upon that pattern. Lower instruments (pitched and large drums) should repeat the ostinato as a bass line with a quarter note beat: C – rest – C – rest – G G C – rest. Those improvising should begin with the basic pattern and then add rhythmic or melodic embellishments to the phrase. Teacher should demonstrate both rhythmic and melodic elaborations and could also play the bass line on a keyboard.

Resource(s)

"Fostering Musical Creativity in the Elementary Classroom" by Brian Miner
  http://www.unh.edu/inquiryjournal/07/articles/miner.html
General Music Teacher, Winter 2007: "Me? Teach Improvisation to Children?" by Julie K.Scott

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D. Improvise short songs and instrumental pieces using traditional and nontraditional sound sources.

Creative Strategy

- Develop fluency: The teacher will provide a variety of traditional and nontraditional sounds on which students will improvise. Fluency will be developed as the teacher encourages students to think of different ways to play their instrument.

Activity

After learning a short song the students will be divided into groups and given a traditional or non-traditional instrument on which to improvise. Students will be given exploration time with their instrument. The song will be performed with 2 groups improvising at teacher's cue as introduction, on interludes between and coda after the singing. Students can rotate around the room to experiment on several sound sources. They should be encouraged to create a different way to play each time.

Resources

Music Educators Journal, 1998: "Teaching Improvisation outside Jazz Settings" by Michael Bitz
General Music Teacher, Winter 2007: "Me? Teach Improvisation to Children?" by Julie K.Scott

IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

A. Compose and arrange music using standard and nonstandard notation.

Creative Strategy

- Develop divergent thinking: Through teacher demonstrations students will be encouraged to explore a variety of solutions to their creative problem.
- Structure the activity to teach the process: A step-by-step process that is modeled by the teacher will prepare students to focus their thoughts and ultimately become more creative.
- Teacher modeling: Teacher will demonstrate each step of the process, including revision and divergent thinking. Ex. I could have my melody go down, but I like going up because it's different. I could skip from *do* to *so* but that's too hard. We could alternate melodies or play A twice before B.

Activity

Students will work in partners on xylophones to create then notate a question/answer melody by first selecting the rhythm then adding pitches.
They will create a drone rhythmic accompaniment that one partner will play on *do* or *do-so* while the other partner plays the melody. Students will then join another partner group and arrange the 2 melodies into a longer composition. They will select which will be A and B and decide then notate their form. An introduction, bridge, and/or a coda will be added. Final form should be notated. Students should be provided a step-by-step handout (for visual learners) and with specific areas to notate each step. Partner groups should rehearse then perform.

Resources
Step-by-step procedures as well as other suggestions for this project:
Teaching Music, April 2007: "5 Steps for Leading Students in Classroom Composing" by Katherine Strand
Music Educators Journal, March 2007: "Teacher Modeling as an Effective Teaching Strategy" by Warren Haston
Students can post compositions on S.C. ETV's Artopia web-site:
http://www.knowitall.org/artopia/index.html

B. Compose and arrange music to accompany readings and dramatizations.

Creative Strategy
- Problem solve: The teacher will facilitate the development of problem-solving skills as groups work together to express the mood and text of a poem musically.
- Communicate to an audience: The teacher will call on students to share reasons for their choices.

Activity
The students will create a composition that reflects a poem, perform their piece and share their rationale for compositional choices to the class. The teacher may want to offer suggestions to stimulate creative ideas. Ex. Students can create: a melody and sing their poem, accompaniment for recitation, a recorder melody, sounds played on specific words or between lines, solo and group parts, etc.

Resources
General Music Today, Winter 2007: "Every Child a Composer" by Susan Kenney
"Teachers Share Practical Advice on Classroom Composing" by Katherine Strand and Erica Newberry
Journal of Research in Music Education, 2006: A survey of Indiana music teachers on using composition in the classroom, by Katherine Strand
Bulletin of the Council for Research in Music Education, 2003: "Beginning the Dialogue: Teachers respond to the national standards" by C. L. Bell

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C. Compose and arrange short songs and instrumental pieces within specified guidelines, using basic music elements.

Creative Strategy
- Problem solve at the beginning or developmental level: Teachers should tailor this activity to the students' ability level by limiting the number of pitches for the less experienced. The more experienced with experience writing rhythm and melodies in groups, could be this activity individually.

Activity
Students will work in groups or individually (depending on their level and the availability of instruments) to compose an 8-beat or a 16-beat rhythmic and melodic composition that they will perform layered with others as an instrumental accompaniment for singing. Students can use Orff instruments, melody bells, keyboards or a combination of pitched instruments. They should notate their compositions using standard notation and play them with other students evaluating their performance.

Resources
Suggested songs with 16 beat sections for accompaniment:
Share the Music, grade 3 "Now Let Me Fly," "Rocky Mountain;" grade 4 "One More River," "Hop Up and Jump Up;" grade 5 "Ezekiel Saw the Wheel," "Funga Alafia"
Composing and Arranging: Standard 4 Benchmarks Edited by Carroll Rinehart
Composition in the Classroom: A Tool for Teaching by Jackie Wiggins
"Towards an Expanded View of Music Literacy" by Ray Levy, Contributions to Music Education
Music Educators Journal, March 2007: "The Composers' Workshop: An Approach to Composing in the Classroom"

D. Compose and arrange short songs and instrumental pieces using a variety of sound sources.

Creative Strategy
- Explore change: The teachers will call on students embrace change by having them arrange instrumental selections using an on-line Re-Mix Studio.

Activity
Students will use S.C. ETV's Artopia website or Silver Burdett's Rock, Rap'N Roll to become a music producer by arranging recorded instrumental pieces in different styles. With the Boogie Woogie style on the Artopia website, students arrange by using differing levels of piano, bass, drums and guitar. In the Classical style students select one or all of the orchestral families. In the Rap style students use different levels of voice, scratching and music. In Rock, Rap'N Roll students combine and manipulate sounds in these styles: African, Big band, Blues, Latin, Rap, Reggae, Rock, Soul, Street Jazz or Techno Pop.

Resources
Artopia web-site: http://www.knowitall.org/artopia/index.html
  Click on Music; Music Studio; choose Boogie Woogie, Classical or Rap
Silver Burdett's Rock, Rap'N Roll, interactive CD-ROM with various styles

V. READING AND NOTATING. Reading and notating music.

A. Read and write rhythmic notation incorporating syncopation as well as whole, half, quarter, eighth and sixteenth notes and corresponding rests.

Creative Strategy
- Develop fluency: Teacher will encourage the development of fluency when students think of ideas then select their own category to use for rhythmic reading of note values that equal 1 beat.
- Personalize: As the teacher encourages students to create a method of rhythmic reading, they take ownership in the note values.

Activity
This activity could be used as an introduction to or a review of sixteenth note rhythms. Students will review all rhythmic values that equal 1 beat including 1 quarter note (pie), 1 quarter rest, 2 eighth notes (apple), 2 eighth rests, 1 eighth note and 1 eighth rest. The following sixteenth note patterns should be introduced or reviewed: 4 sixteenth notes (huckleberry), 4 sixteenth rests, 2 sixteenth notes and 1 eighth (coconut), 1 eighth followed by 2 sixteenths (strawberry), dotted eighth and sixteenth (pump-kin) and sixteen followed by dotted eighth (lemon-). After introducing the *Fruit Pie Method* for note reading, students will echo 4-beat rhythms using the fruit pie words. Students will then be divided into groups of 2, 3, or 4 with each group challenged to create their own method of rhythmic reading. Students should choose their theme with words for each note values included previously, writing each 1-beat pattern with words below. Students should then write a 4-beat rhythm pattern for each student in the group and practice clapping and chanting before demonstrating their method to the class.

Resources
Other suggestions of methods: pizza, hamburger toppings, cars, vegetables, pop singers

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B. Read and write short melodic notation in pentatonic, major, and minor tonalities.

Creative Strategy
- Explore: The teacher must have established an environment in which students are risk takers for this challenging activity.
- Problem solve: The teacher will help students develop problem-solving skills while practicing inner thinking of intervals.

Activity
Students will sing a pentatonic or diatonic scale on pitch syllables while using solfege hand signs. They could read from staff notation or refer to pictures of the hand signs, depending on skill level. Students will be directed to begin leaving out pitches, thinking the omitted pitches and coming back in on the next pitch. They will begin by leaving out *re: do __ mi fa sol la ti do' (do __ mi sol la do'* if pentatonic) with the teacher pointing to the notes. The students will continue to sing the pitches leaving out the next pitch until *do __ __ __ __ __ do'* is sung. A student conductor could direct the class by pointing to the notes, selecting how many pitches are omitted.

Resources
Sight Singing and Rhythmic Reading: Progressive Exercises in Developing Aural Skills
by Tracy Lee Heavner
Music Educators Journal, November, 2006: "Every Child a Singer" Techniques for
Assisting Developing Singers" by Janice Smith

C. Identify symbols and terminology for dynamics, tempo, and articulation and interpret them correctly when performing.

Creative strategy
- Develop flexibility: The teacher will work to increase flexibility within students by calling on them to perform a familiar song in many different ways.
- Understand cause and effect: The teacher will question the class as to the implications resulting from tempo and dynamics choices.

Activity
Students will list all tempo and dynamics terms learned and identify the standard symbols for the teacher to write on the board. After reviewing a familiar song they will perform selected tempo and/or dynamics. Students will be chosen to "conduct" the singers by pointing to the music symbols during the song. Implications of tempo and dynamics' changes should be discussed. Choices can be randomly selected or the teacher can suggest a scenario for the performance. Ex. Perform the song as if you were standing on the sidewalk as the band marches toward you then away from you in a parade. Difficulty can be increased by performing songs in canon.

Resource(s)
Suggestions: Making Music, grade 3: "I Don't Care if the Rain," "A Ram Sam Sam," "Draw Me a Bucket of Water," "You're a Grand Old Flag;" grade 4: "All Night, All Day," "Clementine," "Cotton Eye Joe," "Do Wah Diddy Diddy," "Kookaburra," "I'm Gonna Sing," "Oh, Susanna;" grade 5: "Camptown Races," "Go Down, Moses," "Hosanna Me Build a House," "Rise Up Shepherd," "Rocky Top," "Simple Gifts" Rounds: grade 3 "Canon," "Table Manners," "The Wheel of the Water;" grade 4 "Summer Is Icumen In;" grade 5 "Music Alone Shall Live"

D. Write notation using standard symbols for meter, rhythm, pitch, and dynamics.

Creative strategy
- Opportunity to make choices: The teacher will moderately structure this project so that groups of students are allowed to make multiple choices: meter, melody, instrumentation, ostinato rhythm, dynamics, form.

Activity
The students will work in groups to create and notate a composition by completing several steps in a project, each of which builds upon the last. Teacher should demonstrate or guide them through the process with the steps completed over a period of time. Students will first select the meter then write a melody using their choice of pitched instrument (recorder, keyboard or barred instrument). They will notate their melody using standard notation before creating and notating an ostinato. Groups may select pitched or unpitched instruments for their accompaniment. They will then create an introduction and a coda and perhaps a second melody. Students should notate their composition using music writing software if available. Dynamics and tempo markings should be included in the final score.

Resources
General Music Today, Winter 2007: "Teachers Share Practical Advise on Classroom Composing" by Katherine Strand and Erica Newberry

VI. ANALYZING. Listening to, analyzing, and describing music.

A. Identify examples of music forms including motive to phrase, 4-bar phrase, canon, rondo, AABA, 12-bar blues, and theme and variation.

Creative Strategy
- Opportunity to make choices: Teacher will demonstrate then assign students to select rhythm and pitches for a 4-bar phrase to be used as an A section in performance. More experienced classes could be introduced to, then create, a 12 bar blues section. Students could also choose lyrics for their section, relating the words to the text of the song.

Activity
Students will be introduced to the term *4-bar phrase* as the teacher demonstrates creating a 4-bar phrase - a 16 beat rhythm pattern with or without spoken or sung text. After reviewing a previously learned AB song, teacher will introduce the *Rondo* form and the class will perform a Rondo form in this manner.

A= (the teacher's) 4-bar phrase
B= the first section (A) of the AB song
A= the 4-bar phrase
C= the second section (B) of the AB song
A= the 4-bar phrase

Students will then work in small groups to create their own 4-bar phrases.
Each group would perform their 4 bar phrase as the A section while the entire class sings the B and C sections while performing the Rondo.

Resources
Silver Burdett Making Music or McGraw-Hill Share the Music texts for AB songs and information on 4 bar phrase and 12 bar blues.
Also web-sites: http://www.jazclass.aust.com/bl1.htm
http://en.wikipedia.org/wiki/12_bar_blues

B. Demonstrate perceptual skills by moving, answering questions, and describing selections representing diverse musical styles.

Creative strategy
- Seek alternatives: The teacher will have students write scenarios (stories or setting) for two listening selections in contrasting styles.
- Justify with reasons: The teacher will ask the students to site reasons why they selected their scenarios. This will ensure that they are thinking deeply about the music and that they can add details to their writing.

Activity
The students will listen to 2 listening selections and write a short scenario as to what they thought or pictured was happening in the music. They should also include specific reasons what they selected that scenario.

Resources
Suggested listening from Making Music: Classical style: "In the Hall of the Mountain King" grades 1 & 7, "Sleigh Ride" grade 2; "Flight of the Bumblebee" grade 3; Hispanic: "Toccata for Percussion" and "Ojo al toro" grade 4; Latin Classical: "Jamaican Rumba" grade 4; Latin: Mambo Herd" grade 3; Jazz: "Take Five" grade 4; Ragtime: "Cotton Boll Rag" grade 5; Modern Broadway: "Kitchen Stomp" grade 4; Modern Movie: "Close Encounters of the Third Kind" grade 4; Oriental: "Wu long: Dragon Dance" grade 4; "Picking Red Chestnuts" grade 5

C. Use appropriate terminology to explain pitch, notation, meter, chords, voices, instruments, and performances.

Creative Strategy
- Compare and contrast: Teacher will use a T-chart and venn diagram to record students' ideas as they compare listening selections.
- Questioning: The teacher will use *why* and *how* questions to encourage students to use higher level thinking skills. Ex. How did the strings play differently in "Spring" than they did in "Adagio for Strings"? What happened to the dynamics during "Adagio for Strings"? Why did Samuel Barber do that?

Activity
After students have acquired vocabulary for the expressive qualities of music, they will compare and contrast musical selections. They will listen to two recordings of the same song and discuss whole group how the versions were alike and different. Teacher should lead them to identify voices, instruments, tempo, dynamics, rhythm, pitch, style, and mood. Students will be questioned as to where these similarities and differences would be placed in a Venn Diagram. They will listen to two orchestral selections while individually writing descriptors of each in a T chart. Teacher will complete a venn diagram as students describe the selections, identifying specific similarities and differences. More advanced students could complete this activity in small groups. The final segment of this lesson could be completely individual work to be assessed or a comparison of three selections.

Resources
Suggested songs: <u>Making Music</u> grade 3: "America, the Beautiful;" grade 4: "Put a Little Love in Your Heart"
Suggested orchestral selections: Bizet "March of the Toreadors" and Rimsky-Korsakov "Scheherezade." Sibelius "Finlandia" and Bizet "Danse Boheme." Vivaldi "Spring" from "Four Seasons" and Barber "Adagio for Strings"
Suggestion selections for comparison of three pieces: 3 cello pieces: Bach, "Bouree 1," Schumann "Mit Humor," and Bach "Musette," <u>Making Music</u>, Grade 3
Literature: <u>Our Marching Band</u>, by Llyod Moss; <u>Zin! Zin! Zin! A Violin</u>, by Lloyd Moss; <u>The Story of the Orchestra</u>, book and CD by Robert Levine

D. Explain music using the appropriate terminology for pitch, notation, meter, chords, voices, instruments, and performances.

Creative Strategy
- Develop fluency: Teacher will ask students to generate ideas of body movements and circle movements for duple, triple and changing meter.
- Problem solve: The teacher will call for students to use problem solving skills as they perform their movements with songs that have changing meters.

Activity
Students will work in small groups to create a body movement for both duple and triple meters. Movements should correspond to the strong/weak pattern of duple and the strong/weak/weak pattern of triple meter. Students will identify the meter in songs heard as well as the time signature after which one group will perform their movements with the rest of the class joining. A sufficient number of songs should be utilized to allow all groups to demonstrate. After students have had practice identifying duple and triple meters, a song with changing meters should be used. Advanced students could use a meter in 5/4 as a challenge.

Resources
<u>Share the Music,</u> Grade 3: Duple: "1, 2, 3" Triple: "Alpine Song" Changing Meter: "Ton Moulin."
<u>Making Music</u>, Grade 3: Duple: "Yankee Doodle," "Turn the Glasses Over" Triple: "Waltzing with Bears," "Morning Is Come" Changing Meter: "Coffee Grows on White Oak Trees" Grade 4: Duple: "Paw Paw Patch," "Rise and Shine" Triple: "America," "Star Spangled Banner" Changing Meter: "Pinata Song" Grade 5: Duple: "This Land is Your Land," "Rise and Shine" Triple: "De Colores," "Home on the Range;" 5/4: "Take Five"
<u>Teaching Music</u>, December 2002: "Music and Movement Make Natural Partners" by Alicia K. Mueller,
<u>Sound Play: Understanding Music through Creative Movement</u>, by Leon H. Burton and Takeo Kudo

E. Identify by sight and sound a variety of instruments including orchestral, band, multicultural, and digital.

Creative Strategy

- Compare and contrast: The teacher will have students contrast orchestral families and individual instruments.
- Problem solve: The teacher will use some folk instruments that are unfamiliar to the students to cause them to apply their knowledge of the families to determine to which group it belongs. (bagpipes, lute, pan pipes, etc.)
- Questioning: The teacher will use *why* and *how* questions to encourage higher level thinking. Ex. Can you think of a woodwind held out to the side? Then, why are the flute and piccolo held to the side? How can you tell that viola plays lower or higher than the violin? (Challenge assumptions)

Activity

This activity could be done as culmination to a unit on orchestral instruments or as a review of previous knowledge. It includes several options for the teacher depending on technology, materials and the need for individual assessment.

In a whole group setting students will identify four families of orchestral instruments and compare/contrast as to how they generate sound. They will brainstorm a list of musical instruments with all answers accepted. (List may or may not be recorded by teacher.)

If technology is available the teacher may choose to visit the Artopia web-site where students can see and hear the Classical orchestral instruments.

Students may be divided into groups with each group given pictures of the instruments (with or without names) to classify into the families. The teacher may instead choose to show pictures of instruments (on-line or hard copies) with students individually identifying the name of the instrument and its family as an assessment. The teacher may have student aurally identify the instrument using Silver Burdett materials or the Artopia web-site. This could be done whole group, small group or individually for an assessment.

Resources

Making Music: Pictures of and recordings of instruments in each grade

MacMillan Music and You: Accessory book for Share the Music: Reproducible pictures of all instruments

S.C. ETV Artopia web-site: http://www.knowitall.org/artopia/index.html

   To see and hear instruments, click on Music; Music Studio; Classical then choose a family of instruments

   For a listening quiz, click on Music; Be A Music Critic; Musical Matching Game

Children's Literature: Our Marching Band, by Llyod Moss; Zin! Zin! Zin! A Violin, by Lloyd Moss; The Story of the Orchestra, book and CD by Robert Levine

F. Demonstrate movement and emotional response to prominent music characteristics while listening.

Creative Strategy
- SCAMPER: The teacher will have students consider alternative ways to perform a movement. She will create or will lead students in creating and learning a basic 32- beat movement pattern.

  Ex. Beats 1-8: Right 2 step-touch/ Left 2 step-touch

  9-16: Walk 4 forward/ Walk 4 back

  17-24: Step-touch again

  25-32: R step forward; L toe tap; L step back; R toe tap; Repeat

Activity
Students will listen to excerpts from a variety of songs (or listening selections) representing different moods and cultures. They will work in groups to modify or add to the basic movement pattern to make reflect the mood of their music. The groups' musical selection can be "drawn from a hat" or groups may choose. Another alternative is to have groups select their songs from those previously learned or personal collection.

Resources
Suggestions of songs from Silver Burdett <u>Making Music</u> grade 4: "Put a Little Love in Your Heart," "Soldier, Soldier," "Somebody's Knockin' at Your Door," "Tie Me Kangaroo Down," "Rise and Shine," "All Night, All Day," "Do Wah Diddy Diddy," "Tancovacka," "Ai Dunaii moy," "Sakura"
<u>Making Music</u>: <u>Bridges to Asia</u> and <u>Cantaremos!</u>: Songs in Spanish, primary level
<u>Sing and Dance Around the World</u> by Greg Gilpin

G. Identify music in pentatonic, major, and minor tonalities.
Creative strategy
- Brainstorm: The teacher will have students brainstorm a list of words to describe tonalities heard.
- Decide with reasons: Students will choose an answer and defend their choice.
- Explore changes: The teacher will change the tonality of a familiar with students comparing and contrasting the tonalities and the changes made.

Activity
Students will listen as the teacher demonstrates pentatonic, major and minor tonalities by playing familiar melodies or songs on a piano or other instrument. They will brainstorm a list of words to describe each, listing words that will help them to identify the tonalities. Teacher will play other familiar tunes; students will identify tonality heard and explain their answer. After playing a tune in the key in which it was written, the teacher will play it again changing the tonality. Students will identify the new tonality, describe the change that occurred, and explain which they prefer. Teacher will accept their preferences but ask for others to defend an alternative choice.

Resources
See text indexes for list of songs in pentatonic, major and minor tonalities.

VII. EVALUATING. Evaluating music and music performances.

A. Devise criteria for evaluating performances and compositions based upon musical concepts, ideas, and values.

Creative Strategy

- Brainstorm: The teacher will question students to list and prioritize those criteria important for a successful composition and performance.
- Questioning: The teacher will use *how, why* and *what if* questions to help students consider all possibilities.

Activity

Students should be familiar with rubrics or be shown some before this activity. The rubric created could then be used for students to self-evaluate, peer evaluate or for the teacher to rate performances.

The students will brainstorm then prioritize a list of criteria that would be important in the composition, playing, singing or improvisation activity. Teacher will question them to include criteria she would put in a teacher-created rubric. Students will then discuss and write descriptors for each level of the rubric with the teacher questioning them to see what should be each level's performance. Students will then discuss any weighting that should occur for the most important criteria.

Resources

Websites for creating rubrics: http://rubistar.4teachers.org/index.php
An introduction to rubrics:
http://kancrn.kckps.k12.ks.us/Harmon/breighm/rubrics.html
Put to the Test: Tools and Techniques for Classroom Assessment by T. Kuhs, R. Johnson, S. Agruso, and D. Monrad

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B. Use appropriate music terminology to explain their personal preferences for specific musical works and styles.

Creative strategy

- Justify with reasons: The teacher will have students select a style as their favorite and list specific reasons why it is preferred.

Activity

The students will listen to various styles of music, select their favorite and list specific reasons why they like it. Students will then find two others who share their choice. The teacher will select a panel of students for each of two styles to debate each other as to why their choice is the best.

Resources

The indexes in Making Music and Share the Music list selections in arious styles. Audio or video clips can also be downloaded.
Silver Burdett's Rock, Rap'N Roll, interactive CD-ROM also has examples of various styles of music

C. Apply music concepts when judging the quality of their own performances and those of others and when offering constructive suggestions for improvement.

Creative strategy
- Reflect: The teacher will perform a phrase or song and demonstrate reflective thinking upon her performance as she applies a previously created rubric. She will monitor students while they reflect upon themselves and their peer performances.

Activity

This activity should be done in correlation with a student performance of some type: singing, playing, improvisation, composition, etc. After the teacher demonstrates the reflection process the students will work with a partner of their choice to perform then rate themselves and/or their partner. Students should take time to work alone to complete a rubric or rating scale, also writing something that was done well. If criteria are marked as needing improvement, the student should include suggestions. Students should then share their ideas before the other student performs.

Resources

Websites for creating rubrics:

http://rubistar.4teachers.org/index.php

http://www.teachervision.fen.com/teaching-methods-and-management/rubrics/4521.html

An introduction to performance assessments:

http://www.teachervision.fen.com/assessment/resource/5944.html?detoured=1

rubrics: http://kancrn.kckps.k12.ks.us/Harmon/breighm/rubrics.html

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VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

A. Explain the role of music in life experiences, celebrations, community functions, and special events.

Creative strategy
- Compare and contrast: The teacher will record student responses as they make a web to organize ideas in the lesson.
- Questioning: Teacher will use *how* and *why* questions to help students understand the role of music in American history and to understand the symbolic language in the songs. Ex. How can you tell that "Battle Hymn" was used by the North during the Civil War? Why was it sung? Why would Roosevelt have selected "Happy Days are Here Again" as his administration's theme song? What mood is portrayed in "California, Here We Come"? What does Woody Guthrie mean by "pastures of plenty"?

Activity

Teachers should customize this activity to connect to Social Studies at that grade level. They should use the unit in the Making Music text for songs tied to American history. This activity would be most meaningful to 4th and 5th grade classes who have some knowledge of U.S. history.

Students will be questioned to brainstorm a list of how music has been used through American history. Teachers should ask questions to help students recall work songs including sea shanties, river boat, railroad, mining, spirituals, African American code songs, drum and fife music during Revolutionary War, types of entertainment, religious, etc. Students will then use the Making Music text to learn the role of music during a specific period in history. Teacher should question the class as they complete a web with music at the center and its roles as the spokes with song titles branching off the spokes.

Resources

3rd grade: Making Music Unit 7: Singing America: railroad, sea shanties, African American Spirituals, Native American, patriotic, entertainment

4th grade: Making Music: Unit 7: Going Places USA: pioneer songs including river and sea shanties, Spirituals and code songs, cowboy, westward expansion

5th grade: Making Music Unit 7: Building America in Song: Choose from: gospel, folk, river boat songs, sea shanties, rail, civil war*, World War I and II and Depression**, civil right and peace movement of the 1960's.

Popular Songs in American History:
   http://www.contemplator.com/america/

Songs of Woody Guthrie: http://music.msn.com/artist/?artist=16071824

History Happens: Cool Stories: http://www.ushistory.com/cool.htm

Music History of the U.S.
   http://en.wikipedia.org/wiki/Music_history_of_the_United_States

New Deal Photo Gallery: http://newdeal.feri.org/library/index.htm

S.C. Social Studies standards:
   http://ed.sc.gov/agency/offices/cso/standards/ss/

Sing With Me! Learn with Me! By Elizabeth Gilpatrick: Rounds, partner songs and speech pieces relating to Science and Social Studies

Integrate with Integrity by Susan Snyder
   http://www.aeideas.com/text/articles/integratewithintegrity.cfm

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B. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form").

Creative strategy

- SCAMPER**:** The teacher will apply the SCAMPER technique to this activity, having the students substitute art prints, a drama or dance performance for a musical performance. She will encourage them to put to other uses as well as adapt musical terminology to other art forms.
- The teacher will obtain art prints or visit a web-site with a wide variety of artwork for viewing, and/or secure a video or a drama production or a dance performance for the students to describe.

Activity
Students will brainstorm criteria for describing musical performances. Ex. timbre, instrumentation, voices, dynamics, tempo, rhythm, pitch, texture, etc. They will utilize musical terminology to describe various art prints, a drama or a dance performance.

Resources
Websites for art prints:
Metropolitan Museum of Art: http://www.moma.org/collection/search.php
National Gallery: http://www.nga.gov/home.htm
S.C. ETV's website Artopia: http://cfmedia.scetv.org/artopia/
   Click on dance and drama then *Be a Critic* to view performances.
Building Dances: A Guide to Putting Movement Together and Building More Dances by Susan McBreevy-Nichols andn Helene Scheff
Artsmart: Art Activities for the Classroom Teacher by Susan Snyder

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C. Explain how the principles and subject matter of disciplines outside the arts interrelate with those of music.

Creative strategy
- Brainstorm: The teacher will lead students to list all rhythmic values that equal one beat.
- Develop flexibility: The teacher will facilitate the development of flexibility by using mathematical representations for rhythmic values. The teacher should create materials with notes values and pie charts that match the notes values. Quarter note = whole pie; 2 eighth notes = 2/2; 4 sixteenths = 4/4; eighth and 2 sixteenths = 1/2 and 2/4s; dotted eighth =3/4 and 1/4.

Activity
This activity could be done within a unit on sixteenth note patterns. Students should brainstorm all note values equaling 1 beat with teacher writing them on the board. Students should be questioned to lead them to include rests as well as notes and combinations of both. As they are listed the students should identify the fractional, decimal and percent of the beat shown by each note. Ex. 1 eighth and 2 sixteenth: eighth = ½ or .50 or 50%; each sixteenth = ¼ or .25 or 25%. Students will then be divided into groups, each of which will be given a packet of pie charts and note cards. Students will work to match the note values to the pie charts.

Resources
Making pie charts: http://nces.ed.gov/nceskids/createagraph/
Other ideas for music and math:
http://www.shoal.net/music/mathmusic.htm
http://musiced.about.com/od/lessonsandtips/a/mathandmusic.htm
http://cnx.org/content/m13516/latest/

IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

A. Listen to examples of music from various historical periods and world cultures and identify the pieces by genre or style.

Creative Strategy
- Develop fluency: The teacher will lead students in a discussion technique in which students must each identify a different reason why the music is a specific style, culture or historical period. Teacher should decide if the musical examples will reflect style, culture or period and then choose listening examples for the students.

Activity
After the teacher has listed the styles, cultures or periods that the students will be categorizing, the students will listen to recordings and vote as to which category they think it belongs. Students voting for each category will then seat themselves together with each one identifying a different reason why the music belongs in that category. Each group will state their reasons before the teacher identifies the correct response. Students will follow this procedure for each of the listening examples.

Resources
See Indexes in <u>Share the Music</u> and <u>Making Music</u> for style, cultures or period examples
<u>Music in Cultural Context: Eight Views on Work Music Education:</u> Edited by Patricia Shehan Campbell
<u>Music Educators Journal,</u> November 2006: "Education through Collaboration: Learning the Arts while Celebrating Culture" by Robert J. Damm
<u>Music Educators Journal,</u> September 2006: "Music that Represent Culture: Selecting Music with Integrity" by Carlos R. Abril
<u>Great Composers,</u> Books One and Two by June Montgomery and Maurice Hinson, books and CD's

B. Describe how elements of music are used in music examples from various cultures of the world.

Creative Strategy
- Compare and contrast: The teacher will use a chart as a graphic organizer as students contrast cultural selections.
- Questioning: Teacher will use *why* and *how* questions to encourage students to use higher level thinking skills. Ex. Why is it difficult to determine the meter of the African piece? Why are the Brazilian and the Jamaican selections similar? How are the African and Jamaican selections the same? Different? What do you think the Japanese words are about?

Activity
Students will identify expressive qualities of music with the teacher recording their responses in the first column of a 3-5-column chart. They should include tempo, dynamics, meter, voices, instruments, rhythm, pitch, texture. Students will describe listening selections heard with teacher questioning them and recording their responses on the chart. After all selections have been described, students will be called on to mark similarities in a specific manner (ex. colored circle) and note differences.

Resources
Indexes in the Silver Burdett <u>Making Music</u> and McGraw-Hill <u>Share the Music</u> texts lists cultural selections included.
<u>Music Educators Journal</u>, September 2006: "Music that Represents Culture: Selecting Music with Integrity" by Carlos Abril
<u>Musical Instruments of the World</u>, edited by Ruth Midgley
<u>Illustrated Encyclopedia of Musical Instruments</u> edited by Robert Dearling
<u>Music Educators Journal</u>, May 2006: "An Instrumental Approach to Culture Study in General Music" by Michael Carolin

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C. Identify various uses of music in daily experiences and describe the characteristics that make aparticular type ofmusic suitable for each use.

Creative Strategy
- Leap Frog: Teacher will demonstrate the Leap Frog strategy in which students respond by taking the previous student's answer and adding to it. Students may not start a new thought but must piggyback on the previous response.

Activity
The students will use the Leap Frog strategy to identify and discuss use of music in our daily lives. They should be questioned to identify and describe why certain music is suitable and also include the specific characteristics that make it appropriate.

Resources
Suggestions: marches, patriotic music in general and specifics: "Hail to the Chief," "The Star Spangled Banner" and when it is played, other national anthems perhaps in the Olympics, lullabies, work songs in our country's past and currently, alarm clock music, radio stations, pop music, concert music, playground and jump-rope chants, children's games, music or lack of music for different sporting events, etc.

D. Identify and describe the roles of musicians in various settings and world cultures.

Creative Strategy
- Compare and contrast: The teacher will provide students with reference materials about different composers and/or musicians in various countries then lead them in comparing and contrasting their lives, their role in their community, and their experiences.

- Communicate to an audience: The teacher will facilitate groups' presentations to the class by providing them with materials necessary for research.

Activity
The students will divide into groups to read through research materials provided by the teacher to identify the role of composers/musicians and be able to describe what their life was like. Students will present their information to the class, comparing and contrasting to other presentations.

Resources
Cultural information can be found in the <u>Making Music</u> and <u>Share the Music</u> indexes
<u>Great Composers</u>, Books One and Two by June Montgomery and Maurice Hinson, books and CD's
Children's Literature: <u>What a Wonderful World</u>, by George David Weiss and Bob Thiele; <u>Duke Ellington</u> by Andrea Davis Pinkney; <u>When Marian Sang</u>, by Pam Munoz Ryan; <u>The Sound that Jazz Makes</u> by Carole Boston Weatherford

D. Demonstrate audience behavior appropriate for the context and style of music being performed.

Creative strategy
- Consider alternatives: Instead of identifying appropriate audience behaviors, the teacher will have the students think in the opposite fashion as she leads then to identify inappropriate behaviors.

Activity
This lesson would be more meaningful if it preceded attending a concert.
Students will act out inappropriate audience behavior for formal concerts including, but not limited to, entering or leaving during a musical selection or scene, talking, making other noise, excessive movement, inattentiveness, applauding before piece has concluded, yelling or whooping as applause, etc. Students can act out or identify consequences and should also identify why the behaviors are not appropriate.
Students will then complete a 3-circled venn diagram as they compare appropriate behaviors at a formal concert, a pop or rock concert and a sporting event.

Resources
Symphonic concert: http://www.youtube.com/watch?v=TS5aGizpm78
Outdoor folk music: http://www.youtube.com/watch?v=gz202MvVbRE
Country/rock concert: http://www.youtube.com/watch?v=gz202MvVbRE
Queen concert: http://www.youtube.com/watch?v=-NpBdb3SeMc
The Beatles, 1964: http://www.youtube.com/watch?v=43FlYypxTYI
Football game: http://www.youtube.com/watch?v=yfUYRoUt0s4
Marching band competition: http://video.google.com/videoplay?docid=-459828833783675536&q=marching+band+competition&hl=en

Music: Instrumental

Grades 6-8/9-12 Intermediate

I. SINGING. Singing, alone and with others, a varied repertoire of music.

A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.

Creative Strategy
- Teacher Questioning –
  - What are the things we should think about as we warm-up each day?
  - What phrases do you hear your instrumental teacher use often when we warm-up?
- Brainstorming – lyrics that encompass some of the phrases used regularly by the teacher to encourage proper playing habits – "Use more air.", "Sit up straight.", "Feet flat on the floor." etc.

Activity
After rehearsing a chorale melody together, individual or small groups of students will write lyrics to fit the melody. (Or students will make rhythmic adjustments in the melody when necessary to fit the lyrics.) The lyrics should be ones that were brainstormed prior to this. The students will then teach the chorale lyrics to the class. As part of the daily warm-up process, the teacher will have students sing one of the chorales, either a cappella or with one or more sections of the band playing along. The teacher will encourage proper breath control, vowel formation, and pronunciation as students sing, while also reinforcing the proper playing habits mentioned in the lyrics.

Resources
10 Chorales for Beginning and Intermediate Band, Hilliard; Kjos Music Publishing Co.
Chorales for Beginning and Intermediate Orchestra, Hilliard; Kjos Music Publishing Co.
Solutions for Singers - Tools for Performers and Teachers, Miller; Oxford University Press (This text may help the "non-singing" instrumental teacher with the teaching of vocal technique.)

B. Sing with expression and technical accuracy.

Creative Strategy
- Exploring Changes/Personalizing – experimenting with musical expressions

Activity
Students will choose a folk song from several offered to them. (The instrumental teacher may choose to address standard IV.B at this time also, and have students transcribe a folk song from the piano collections given as resources below.) After rehearsing it on their instrument(s), students will practice singing it either individually or in small groups. Students will then choose from a list of dynamics, articulations, tempos and styles, and apply several to the folk song. They will then perform the song for the class, and other students will try to determine which expressions were used.

Resources
All American Songbook, Various Composers;   Alfred Publishing.
America's All-Time Favorite Songs, arr. Amy Appleby & Jerald Stone; Music Sales Corporation Publishing
For a list of appropriate terms with definitions:
http://www.bandlink.org/events/allstate/as2007/jrterms.html

C. Sing music written in two and three parts.

Creative Strategy
- Personalizing – rhythmic alteration of a two or three part chorale

Activity
After rehearsing a chorale on their instruments, students will work in small groups to personalize the chorale by altering the rhythm. This could be done by changing the meter, or by using augmentation or diminution, or by simply substituting two quarter notes for a half, etc. They will then select a neutral syllable – "la" or "ah" etc., and sing the chorale for the class.

Resources
For the Young Band Repertoire Project Library which includes easy chorales in three keys: http://music.utsa.edu/~bharris/ybrp/Library/library.html

II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

A. Perform on at least one instrument accurately and independently, alone and in ensembles, with good posture and playing position and with good breath support or good bow or stick control.

Creative Strategy
- Teacher Questioning –
  1. What types of music do you most enjoy playing now?
  2. What types of music could you see yourself playing as an adult?
  3. How important do you think good posture, playing position, breath support, bow and stick control are to professional musicians?

Activity
Students will read and discuss the article "David Hockings: The Beauty of a Varied Repertoire. (There are numerous other "Meet a Musician" websites that could also be used for this project.) They will then write a short story with themselves as the central character in which they become professional musicians. They will write about the types of music and the types of ensembles in which they will perform. This project should give the instrumental teacher greater insight into the types of music that interest students, and allow students to appreciate their potential as a multi-faceted performer.

Resources
For the article referenced above: (At this website, students can also take music apart and find out how it works, create music, find out how other people make music and how they perform it, find out about musical instruments, and look at the backgrounds to different musical styles.)
http://www.soundjunction.org/davidhockingsthebeautyofavariedrepertoire.aspa?NodeID=0

B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 2 to 3 on a scale of 1 to 6.

Creative Strategy
- Predicting – using score notes to make predictions about a piece of music
- Comparing and contrasting – predictions to actual techniques used by the composer

Activity
To increase the students' levels of emotional involvement with the instrumental literature and thereby increase their level of expressiveness, students will read the score notes of a piece, and make predictions about the expressive techniques used by the composer. This should occur before the first reading of the literature. The students will then rehearse the music, and decide which of their predictions were accurate.

Resources
Teaching students to Read Nonfiction, Alice Boynton, Wiley Blevins; Scholastic Press

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C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.

Creative Strategy
- Predicting – music genres based on aural information only

Activity
After the teacher selects a piece of music and removes the title or other identifying information, students will rehearse the piece. The students will then write predictions classifying the music by genre or cultural origin. The students will then be provided with the title and/or composer, and directed towards appropriate websites to research the music. They will confirm or refute their predictions, and share the information with the class.

Resources
For a list of 112 music genres and links to websites with information on each:
http://dir.yahoo.com/Entertainment/Music/Genres/Complete_List/

D. Play by ear simple melodies on a variety of classroom instruments.

Creative Strategy
- Experimenting – trying different pitches until the correct pitches are found

Activity
Students will work in pairs using a "call and response" approach to playing by ear. One student will position the music for a familiar melody so it cannot be seen by the second student. He will play two measures, and the second student will try to echo the measures. If the second student is successful, the pair will add the next two measures. If not, the first two measures will be repeated until they are echoed correctly. Once a melody is correctly played back by the second student, the caller will then become the responder, and vice versa.

Resources
String Tunes, Samuel Applebaum; Alfred Publishing Company.
Band Expressions, Book 1, Robert W. Smith, Susan Smith, Michael Story, Garland Markham & Richard Crain; Alfred Publishing Company.

E. Perform major and/or minor scales as outlined in the South Carolina Music Educators Association Handbook.

Creative Strategy
- Exploring Changes/Personalizing – experimenting with articulations

Activity
After demonstrating the ability to correctly perform all required scales, students will add articulation patterns of their choice. They will then demonstrate the ability to perform the scales with the added articulations.

Resources
For scales required by SCMEA Orchestra Division:
    http://scorchestra.com/stories/storyReader$16;
For scales required by SCMEA – Band Division:
    http://www.bandlink.org/events/allstate/as2007/jrscales.html
For a list of appropriate terms with definitions:
    http://www.bandlink.org/events/allstate/as2007/jrterms.html

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III. IMPROVISING. Improvising melodies, variations, and accompaniments.

A. Improvise simple harmonic accompaniments.†

Creative Strategy
- Choosing – rhythm patterns in a variety of styles
- Comparing and Contrasting – improvised accompaniments to computer generated accompaniments

Activity
Students will work with Band In A Box software to listen to a variety of accompaniment styles. They will then choose rhythm patterns to use while improvising simple harmonic accompaniments. The students will then notate the rhythm patterns they chose, and go back to the Band in a Box software to compare and contrast their improvised accompaniments with those played on the computer.

Resources
Band in a Box Computer Software; PG Music, Inc.; For product description and ordering information: http://www.pgmusic.com/bandbox.htm

B. Improvise melodic embellishments and simple rhythmic and melodic variations on given melodies in major keys.

Creative Strategy
- Teacher Questioning
  - What is improvisation?
  - How many ways can a melody be changed during improvisation?
- Brainstorming – melodic embellishment types
- Experimenting - melodic embellishments

Activity
Students will use their own words to define improvisation. After sharing their answers, students will make a list of ways a melody could be embellished or changed during improvisation. Students will then practice a simple melody until it can be played from memory. (The website listed below uses "A Happy Day.") They will then experiment by slightly altering the melody either rhythmically or with embellishments. (Some students may feel more comfortable at this point writing down their melodic changes.) Students will perform the changed melody for the class.

Resources
Improvising Jazz by Jerry Coker; Simon and Schuster, 1987
For a brief definition of improvisation, the melody referenced above, and a methodical approach to teaching improvisation:

C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment, each in a consistent style, meter, and tonality.†

Creative Strategy
- Comparing and Contrasting – varying styles, meters

Activity
After students present the embellished melodies referenced in Standard III.B, the students will then experiment with changing the style, meter or tonality of the melody. For example, the melody "A Happy Day" is presented originally with swing style eighth notes. The students can test the effect of straight eighths. They could also experiment with adding or deleting a beat from each measure and deciding if the effect is desirable.

Resources
For a brief definition of improvisation, the melody referenced above, and a methodical approach to teaching improvisation: http://www.jazclass.aust.com/im1.htm#00

IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

A. Compose short pieces within specific guidelines.

Creative Strategy
- Comparing and Contrasting – the sounds of different chords
- Making Decisions – which chord progressions sound "right;"
- Sharing – performing melodies for others

Activity
Students will take a standard chord progression such as I, vi, IV, V, I, and substitute other chords. They will make decisions about what chords sound "right" for leading to other chords. After choosing a chord progression, students will write a melody using the chord tones, and perform it for others.

Resources
For a lesson on Common Chord Progressions:
http://www.musictheory.net/lessons/html/id57_en.html

B. Arrange simple pieces for instruments other that those for which the pieces were written.

Creative Strategy
- Personalizing – changing piano music into a duet for own instrument and another
- Sharing – performing personalized duets for others, listening to duets of others

Activity

Students will take a familiar piece written for piano, and re-write the melody for their own instrument. They will then decide what instrument would sound best to play the bass line of the piece, and write it out for that instrument. The pairs of students will perform their duets.

Resources

All American Songbook, Various Composers;   Alfred Publishing
America's All-Time Favorite Songs, arr. Amy Appleby & Jerald Stone; Music Sales Corporation Publishing

C. Use a variety of traditional and nontraditional sound sources, including electronic media, when composing and arranging.

Creative Strategy
- Making Choices – how to represent a theme with non-traditional instrumental sounds
- Experimenting - with non-traditional sounds

Activity
After rehearsing a piece of programmatic music, students will experiment with non-traditional sounds to depict more aspects of the theme. For example, students rehearse "A Prehistoric Suite," which portrays several different dinosaurs. They will then use the internet or teacher-generated materials to research some of the lesser-known dinosaurs. Students will describe the characteristics – whip-like, tail, strong jaw, scaly body, etc. They will then create some non-traditional sounds on their instruments to show the characteristics – flutter tonguing, horn rips, pedal tones, sul ponticello, tremolo, etc. The class can then agree upon an ostinato line to be performed by one or two sections of the ensemble while others perform their dinosaur sounds, entering and dropping out on cues from the director. This new composition could be titled by the students and inserted into a program in conjunction with the performance of A Prehistoric Suite.

Resources
A Prehistoric Suite, Paul Jennings; Hal Leonard Publishing Company
For information about dinosaurs: http://teacher.scholastic.com/activities/dinosaurs/
Other programmatic music suggestions:
o Bugs!, David Shaffer; Birch Island Publishing
o Engines of Resistance, Larry Clark; Alfred Publishing
o Into the Storm, Robert W. Smith; Alfred Publishing

V. READING AND NOTATING. Reading and notating music.

A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.

Creative Strategy
- Exploring Change – adding or subtracting beats to change musical meter

Activity
After a discussion of duple, triple, quadruple, simple, compound, and unusual meters, students will be given rhythms using notes, rests, and meters listed above. They will experiment with adding or subtracting beats, and changing the meter accordingly. For example, the teacher may give the students an eight measure rhythm in 4/4 time, and ask the students to change it. One student may choose to add two beats to each measure and write out eight measures of 6/4 time, while another student may choose to subtract a beat from each measure and write out eight measures of 2/4 time. The students will play their rhythms for the class, demonstrating correct counting skills.

Resources
For an easy-to-understand discussion of musical meter, and additional musical meter activities: http://cnx.org/content/m12405/latest/

B. Sight-read simple music with a level of difficulty of 2 on a scale of 1 to 6 in the clef appropriate for their instrument and begin the study of alternate clef systems.

Creative Strategy
- Establishing constraints from which to begin – developing a methodical sight-reading process
- Sharing – explaining a sight-reading process to less experienced students

Activity
After several experiences with the approach to sight-reading preferred by the instrumental teacher, students will demonstrate their knowledge of the process by writing a letter to a younger student. In the letter, the student will express the importance of using a methodical process, and explain it step-by-step to the less-experienced instrumentalist.

Resources
The widely used instrumental method book, Essential Elements, uses a sight-reading method they refer with the acronym "STARS."
For a website developed by the Chicago Symphony that also uses this method, gives students a variety of web resources to further explore each letter of the acronym: (This site also includes a lesson plan in which students are asked to fill in for a member of the Chicago Symphony who had an accident. The student must sight-read on the concert.);
http://www.ncusd203.org/!curriculum/music/elmer/risingstarswebquest.html
Another STARS explanation with "The Six Commandments for Developing Sight Reading Skill":
http://riversidemiddleschool.com/band/pdf%20files/sight_reading_guide.pdf

C. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Creative Strategy
- Questioning – If you were the first one to develop a music notation system, what would you write differently?
- Brainstorming – ideas for "new" notation systems

Activity
After demonstrating the ability to read standard notation, and a discussion of the origins of music notation, students will work in small groups to create a new way of notating rhythm, or pitch or expressive markings. Students will use as many shapes, lines, or pictures as they need to represent the concepts required. For example, for pitch reading, students will create their own clef, a way to show 2 octaves of the musical alphabet, and symbols to represent flat and sharp signs. Using a staff can be optional. Students will produce a poster showing their system, being sure to include a key to their symbols. To assess the standard, the teacher will then give students a simple melody in standard notation to notate in their new system. For rhythm reading, students will need to show symbols for each type of note or rest required, then use them to notate a rhythm given by the teacher. Students should consider having a symbol that can be slightly changed to change from eighth note to sixteenth, etc. This can be used with any time signature.

Resources
For an article about the origins of music notation:
        http://italian.about.com/library/weekly/aa092700a.htm
For an article about alternative music fonts:
        http://emusician.com/mag/emusic_alternative_music_fonts/

D. Use standard notation to record musical ideas.

Creative Strategy
- Comparing and Contrasting – hand-written musical notation with computer-generated musical notation
- Valuing – choosing a favorite from several self-generated compositions
- Sharing – performing own compositions for others

Activity
Students will compose several melodies using standard notation according to specifies guidelines from the teacher. For example, the teacher may ask students to use only certain note values, use a certain chord progression, etc. The students will input their compositions using notation software on the computer. This will allow the students to check their own notation – stem directions, etc. – with that generated by the software. After the students finish writing, inputting, printing, and rehearsing several melodies, they will choose their favorite to perform for the class.

Resources
For free downloadable musical notation software: http://www.finalemusic.com/notepad/

VI. ANALYZING. Listening to, analyzing, and describing music.

A. Use appropriate terminology to describe specific music events in a given aural example.

Creative Strategy
- Comparing and Contrasting – traditional vs. aleatoric compositional devices

Activity
Students will be given a list of terms to consider as they listen to an aural example. These may include meter, form, tone, consonance, dissonance, rhythm, tempo, melody, texture, harmony, dynamics, contrast, etc. After a class discussion of the terms, students will rehearse Academic Festival Overture and discuss how the terms apply. Students will then rehearse Ghost Riders, and discuss how the terms apply to it, with particular attention to the aleatoric sections. Students will discuss ways to notate non-traditional compositional devices.

Resources
Academic Festival Overture, Johannes Brahms, arr. James Curnow; Curnow Music Press (Band); Academic Festival Overture, Johannes Brahms, ed. Vernon Leidig Alfred Publishing (String Orchestra)
Ghost Riders, Roland Barrett; FJH Music Company, Inc.

B. Analyze the uses of the elements of music in examples representing diverse genres and cultures.

Creative Strategy
- Making Choices – how to use folk music to enhance a script

Activity
After rehearsing a piece of folk music from another country, students will record it. (This could be the same piece used for Standard II. C.) They will then find a Readers Theatre script based on a folk tale from that country. They will perform the script with the recorded music either used as background or inserted in an appropriate place in the script. For example, the students may perform Land of the Rising Sun, A Japanese Folk Trilogy, then read the script for "The Roly Rice Balls," and decide how to use the three folk songs to enhance the script.

Resources
For a comprehensive site with information and links to Readers Theatre scripts:
http://literacyconnections.com/ReadersTheater.php
For a list of 112 music genres and links to websites with information on each:
http://dir.yahoo.com/Entertainment/Music/Genres/Complete_List/

C. Analyze music by identifying basic principles of meter, rhythm, tonality, intervals, and chords.

Creative Strategy
- Creating – visual art, dance choreography, etc. to represent musical elements

Activity
After a discussion of Roy De Maistre's theory of "Colour Music," students will listen to a musical selection, and make a "sound map" categorizing the attributes they hear. They should be encouraged to creatively represent the musical aspect being focused on for the lesson. For example, if the focus of the lesson is tonality, students may choose to create a piece of visual art representing major keys visually with warm colors and minor keys with cool colors. Or they may choose to represent differing tonalities with fluid versus angular dance movements. After sharing a "key" to their sound map, the student should be able to have other students identify the tonalities.

Resources
For an article on DeMaistre's Colour Music Theory:
http://home.vicnet.net.au/~colmusic/maistre.htm

VII. EVALUATING. Evaluating music and music performances.

A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in personal listening, composing, and performing.

Creative Strategy
- Brainstorming – criteria for evaluating musical performances
- Comparing and Contrasting – student generated list to scoring sheet from a solo and ensemble festival
- Evaluating – adjudicating a performance

Activity
After rehearsing and recording a solo work, students will make a list of criteria they think are important in an instrumental performance. They will then compare their list to an actual adjudication sheet from a solo and ensemble festival. Using either their own criteria or that of the festival adjudication sheet, students will listen to a recording of their own performance and pretend to be a the solo and ensemble festival judge.

Resources
For sample adjudication sheets:
> http://www.nfhs.org/web/2004/02/music_adjudication_forms.aspx

B. Evaluate the quality and effectiveness of their own performances and those of others by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.

Creative Strategy
- Brainstorming – criteria for evaluating musical performances
- Comparing and Contrasting – student generated list to scoring sheet from a solo and ensemble festival
- Evaluating – adjudicating a performance
- Sharing – adjudication comments

Activity
Students will make a list of criteria they think are important in a group instrumental performance. They will then compare their list to an actual adjudication sheet from a concert festival. Using either their own criteria or that of the festival adjudication sheet, students will listen to a group instrumental performance and pretend to be the judge. They will share their observations with each other and discuss their similarities and differences.

Resources
For sample adjudication sheets:
> http://www.nfhs.org/web/2004/02/music_adjudication_forms.aspx

VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form," "movement").

Creative Strategy
- Comparing and contrasting – the color and texture in visual art to color and texture in music

Activity
Students will complete the interactive lessons at the website listed below. They will discuss what they learned about color in relation to music and visual art. They will discuss a list of terms related to texture in visual art, and decide how these might be portrayed in music. Using music they are already working on in class, the students will suggest new titles for the pieces based upon either their "color" or their "texture."

Resources
For an interactive lesson titled "Ellington, Music and Color":
http://dellington.org/lessons/lesson00.html

B. Explain how the principles and subject matter of other disciplines interrelate with those of music.

Creative Strategy
- Comparing and Contrasting – meter in poetry with meter in music
- Communicating to an Audience – autobiographical poems as a way to express a student's musical experiences

Activity
Language Arts: Students will read several poems in the book Jazz ABZ: A Collection of Jazz Portraits by Wynton Marsalis. They will discuss how the meter or form of the poems is similar to meter or form of music. Students will then choose a poetic form from those explained in the back of the book, and write an autobiographical portrait of their own musical experiences.

Resources
Jazz ABZs: An A to Z Collection of Jazz Portraits, Wynton Marsalis; Candlewick Press
For further examples from various poets:
- Jazz, Walter Dean Myers and Christopher Myers, Holiday House Publishing
- Call Down the Moon – Poems of Music, Myra Cohn Livingston; M.K. McElderry Books

IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

A. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

Creative Strategy
- Comparing and Contrasting – authentic versus band or orchestral orchestrations

Activity
After listening to an aural example, students will identify distinguishing characteristics of the piece. They will then rehearse a piece of music in the same genre or style, and decide if the composer or arranger accurately reflected the characteristics. For example, students will research and listen to traditional Celtic music at the website listed below, then rehearse Celtic Dance (orchestra) or Atop A Scottish Highland (band) Students will decide if the composer/arranger used appropriate orchestration to represent the Celtic instruments. Students will write a letter to the composer/arranger agreeing with the choices made, or offering suggestions for alternate options.

Resources
Atop A Scottish Highland, arr. Larry Neeck; Barnhouse Publishing
Celtic Dance, Mark Williams; Alfred Publishing
For a comprehensive website with information on Celtic music:
http://ceolas.org/ceolas.html

B. Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of high-quality musical works and explain the characteristics that cause each work to be exemplary.

Creative Strategy
- Imagining – the look of an instrument based solely on it's sound

Activity
Students will listen to a piece of music chosen by the teacher which includes an instrument that may not be familiar to the students. For example, students will listen to Adagio and Rondo 617 by W. A. Mozart which is played on a glass armonica. The students will try to classify the instrument based solely on the sound. Students will draw pictures of the way they imagine the instrument looks. The teacher will then show the instrument, and play the recording again. The students will discuss the characteristics of the composition and how it compares to other music by Mozart and other music of the same historical period.

Resources
For an article on Benjamin Franklin and the glass harmonica and a recording of Mozart's *Adagio and Rondo 617*: http://www.pbs.org/benfranklin/l3_inquiring_glass.html

C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

Creative Strategy
- Creating – book pages

Activity

Students will work together to create an A-Z book of musicians. The teacher will have students draw the alphabet letters from a hat until all have been assigned. The students will then use the resources below to find musicians for their assigned letters. Within specified size guidelines, they will create pages which show facts about the lives and work of musicians from a variety of backgrounds. The pages can then be bound together into a book.

Resources

New Grove Dictionary of Music and Musicians (20 Volume Set) (Paperback) by Stanley Sadie (Editor), George Grove (Author) (An online version is available by subscription)

For brief biographies of over 70 musicians: http://www.essentialsofmusic.com/

For biographies of nearly 100 premiere artists in the field of Jazz music: For biographies of dozens of folk singers: http://www.42explore.com/folkmusic2.htm

To explore the lives of famous musicians and songwriters: http://www.essortment.com/in/Music.Musicians/index.htm

For a low-cost do-it-yourself book binding method: http://www.andrewseltz.com/2006/05/26/do-it-yourself-book-binding

Grades 9–12 Proficient

I. SINGING. Singing, alone and with others, a varied repertoire of music.

A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.

Creative Strategy
- Teacher Questioning
  - What are the things we should think about as we warm-up each day?
  - What phrases do you hear your instrumental teacher use often when we warm-up?
- Brainstorming – lyrics that encompass some of the phrases used regularly by the teacher to encourage proper playing habits – "Use more air.", "Sit up straight.", "Feet flat on the floor." etc.

Activity

After rehearsing a chorale melody together, individual or small groups of students will write lyrics to fit the melody. (Or students will make rhythmic adjustments in the melody when necessary to fit the lyrics.) The lyrics should be ones that were brainstormed prior to this.   The students will then teach the chorale lyrics to the class. As part of the daily warm-up process, the teacher will have students sing one of the chorales, either a cappella or with one or more sections of the band playing along. The teacher will encourage proper breath control, vowel formation, and pronunciation as students sing, while also reinforcing the proper playing habits mentioned in the lyrics.

Resources

Contemporary Chorales for Band, John Moss; Hal Leonard Publishing Corp.

Four Chorales for Strings, J.S. Bach/Klotman; Kjos Music Publishing Co.

Solutions for Singers - Tools for Performers and Teachers, Miller; Oxford University Press (This text may help the "non-singing" instrumental teacher with the teaching of vocal technique.)

B. Sing with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3 to 4 on a scale of 1 to 6.

Creative Strategy

- Exploring Changes/Personalizing – experimenting with musical expressions

Activity

Students will choose a folk song from several offered to them. (The instrumental teacher may choose to address standard IV.B at this time also, and have students transcribe a folk song from the piano collections given as resources below.) After rehearsing it on their instrument(s), students will practice singing it either individually or in small groups. Students will then choose from a list of dynamics, articulations, tempos and styles, and apply several to the folk song. They will then perform the song for the class, and other students will try to determine which expressions were used.

Resources

All American Songbook, Various Composers; Alfred Publishing

America's All-Time Favorite Songs, arr. Amy Appleby & Jerald Stone; Music Sales
        Corporation Publishing

For a list of appropriate terms with definitions:
        http://www.bandlink.org/events/allstate/as2007/srterms.html

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C. Demonstrate well-developed ensemble skills.

Creative Strategy

- Personalizing – rhythmic alteration of a two or three part chorale

Activity

After rehearsing a chorale on their instruments, students will discuss what ensemble skills are important in the performance of the chorale – tone, intonation, balance, blend, precision, style. They will then work in small groups to personalize the chorale by altering the rhythm. This could be done by changing the meter, or by using augmentation or diminution, or by simply substituting two quarter notes for a half, etc. They will then select a neutral syllable – "la" or "ah" etc., and sing the chorale for the class, demonstrating the same ensemble skills

Resources

371 Four Part Chorales, J.S. Bach; Curnow Music Press

For free downloadable chorales: http://www.ryanfraley.com/3chorales.htm

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II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

A. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.

Creative Strategy
- Brainstorming – terms related to ensemble playing
- Creating – terms to fit the letters of an acronym if none already exist

Activity

Using the title of popular instrumental method book, TIPPS (an acronym for Tone, Intonation, Precision, Phrasing and Style) as an example, students will brainstorm, substitute, or create words to fit other acronyms related to ensemble playing. For example, the teacher may provide words such as "NUANCE" or "EXPRESSION" and ask students to create a poster using the letters of these words to remind others of good ensemble techniques.

Resources

TIPPS for Band, Nilo Hovey; Alfred Music Publishing

For a definition and more examples of acronyms: www.thefreedictionary.com/acronym

B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 4 on a scale of 1 to 6.

Creative Strategy
- Predicting – using score notes to make predictions about a piece of music
- Comparing and contrasting – predictions to actual techniques used by the composer

Activity

To increase the students' level of emotional involvement with the instrumental literature and thereby increase their level of expressiveness, students will read the score notes of a piece, and make predictions about the expressive techniques used by the composer. This should occur before the first reading of the literature. The students will then rehearse the music, and decide which of their predictions were accurate.

Resources

Teaching students to Read Nonfiction, Alice Boynton, Wiley Blevins; Scholastic Press

C. Perform solos and music for small ensembles with one student on a part.

Creative Strategy
- Substituting – one instrument for another

Activity
Students will work in groups of three or four to rehearse trios or quartets. They will then trade parts – substituting instruments which typically play the melody with one which usually plays the bass line, etc. – transcribing as necessary for range, clef, and transposition needs. They will compare both versions of the ensemble, and judge the effectiveness of the substitutions.

Resources
Concert Ensembles for Everyone, arr. Peter Blair; Lorenz Publishing Co.

D. Play by ear simple melodies on a variety of classroom instruments.

Creative Strategy
- Experimenting – trying different pitches until the correct pitches are found

Activity
After each student transcribes a familiar melody from piano music to their own instrument, students will work in pairs using a "call and response" approach to playing by ear. One student will position the music so it cannot be seen by the second student. He will play two measures, and the second student will try to echo the measures. If the second student is successful, the pair will add the next two measures. If not, the first two measures will be repeated until they are echoed correctly. Once a melody is correctly played back by the second student, the caller will then become the responder, and vice versa.

Resources
All American Songbook, Various Composers; Alfred Publishing; America's All-Time Favorite Songs, arr. Amy Appleby & Jerald Stone; Music Sales Corporation Publishing

E. Perform major and/or minor scales as outlined in the South Carolina Music Educators Association Handbook.

Creative Strategy
- Exploring Changes/Personalizing – experimenting with articulations and scale patterns

Activity
After demonstrating the ability to correctly perform all required scales, students will write scale patterns of their choice, and add articulations. They will then demonstrate the ability to perform the scales with the added articulations.

Resources
For scales required by SCMEA Orchestra Division:
> http://scorchestra.com/stories/storyReader$16

For scales required by SCMEA – Band Division:
> http://www.bandlink.org/events/allstate/as2007/srscales.html

For a list of appropriate terms with definitions:
> http://www.bandlink.org/events/allstate/as2007/srterms.html

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III. IMPROVISING. Improvising melodies, variations, and accompaniments.

A. Improvise simple harmonic accompaniments.†

Creative Strategy
- Choosing – rhythm patterns in a variety of styles
- Comparing and Contrasting – improvised accompaniments to computer generated accompaniments

Activity
Students will work with Band In A Box software to listen to a variety of accompaniment styles. They will then choose rhythm patterns to use while improvising simple harmonic accompaniments. The students will then notate the rhythm patterns they chose, and go back to the Band in a Box software to compare and contrast their improvised accompaniments with those played on the computer.

Resources
Band in a Box Computer Software; PG Music, Inc.
For product description and ordering information: http://www.pgmusic.com/bandbox.htm

B. Improvise rhythmic and melodic variations in a variety of keys.

Creative Strategy

- Teacher Questioning
  - What is improvisation?
  - How many ways can a melody be changed during improvisation?
- Brainstorming – rhythmic and melodic embellishment types
- Experimenting - rhythmic and melodic embellishments

Activity

Students will use their own words to define improvisation. After sharing their answers, students will make a list of ways a melody could be embellished or changed during improvisation. Students will then practice a simple melody until it can be played from memory. (The website listed below uses "A Happy Day.") They will then experiment by slightly altering the melody either rhythmically or with embellishments. (Some students may feel more comfortable at this point writing down their melodic changes.) Students will perform the changed melody for the class.

Resources

Improvising Jazz , Jerry Coker

For a lesson on "Scales for Improvisation": http://www.petethomas.co.uk/jazz-scales.html

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C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment, each in a consistent style, meter, and tonality.†

Creative Strategy

- Comparing and Contrasting – varying styles, meters

Activity

After students present the embellished melodies referenced in Standard III.B, the students will then experiment with changing the style, meter or tonality of the melody. For example, the melody "A Happy Day" is presented originally with swing style eighth notes. The students can test the effect of straight eighths. They could also experiment with adding or deleting a beat from each measure and deciding if the effect is desirable.

Resources

For a brief definition of improvisation, the melody referenced above, and a methodical approach to teaching improvisation: http://www.jazclass.aust.com/im1.htm#00

IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

A. Compose short musical examples in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.

Creative Strategy
- Making Choices – how to represent a theme with non-traditional instrumental sounds
- Experimenting - with non-traditional sounds

Activity
After rehearsing a piece of programmatic music, students will experiment with non-traditional sounds to depict more aspects of the theme. For example, students rehearse Aesop's Fables, which portrays several stories featuring animals. They will then use the internet or teacher-generated materials to research some of the fables. Students will describe the characteristics of their chosen or assigned animal. They will then create some non-traditional sounds on their instruments to show the characteristics – flutter tonguing, horn rips, pedal tones, sul ponticello, tremolo, etc. The class can then agree upon an ostinato line to be performed by one or two sections of the ensemble while others perform their animal sounds, entering and dropping out on cues from the director. This new composition could be titled by the students and inserted into a program in conjunction with the performance of Aesop's Fables.

Resources
Aesop's Fables, Scott Watson; Alfred Publishing.
For over 655 fables, some with audio and images: http://www.aesopfables.com/
Other programmatic music suggestions: Aerodynamics, David Gillingham; C.
      Alan/McClaren Productions; Iliad, Robert W Smith; Belwin Music.

B. Arrange short pieces that preserve or enhance the expressive effect of the particular piece but that use instruments other than those for which the piece was originally written.

Creative Strategy
- Comparing and Contrasting – the original version of a piece of music with a small ensemble arrangement

Activity
Students will choose an ensemble from the resource listed below. They will listen to a recording of the original version of the same piece, comparing and contrasting the original and the arrangement. Special emphasis should be placed on whether the ensemble arrangement retained the expressive effect of the original. The students will then choose another piece of the same genre, and arrange it in a similar manner.

Resources
Concert Ensembles for Everyone, arr. Peter Blair; Lorenz Publishing Co.

C. Compose and/or arrange music for various instruments, demonstrating a knowledge of the ranges and traditional usage of sound sources.

Creative Strategy
- Personalizing – changing piano music into a duet for own instrument and another
- Sharing – performing personalized duets for others, listening to duets of others

Activity
Students will take a familiar piece written for piano, and re-write the melody for their own instrument. They will then decide what instrument would sound best to play the bass line of the piece, and write it out for that instrument. The pairs of students will perform their duet.

Resources
All American Songbook, Various Composers; Alfred Publishing
America's All-Time Favorite Songs, arr. Amy Appleby & Jerald Stone; Music Sales
Corporation Publishing

V. READING AND NOTATING. Reading and notating music.

A. Read standard notation in 5/8, 7/8, and 5/4 meter.

Creative Strategy
- Exploring Change – adding or subtracting beats to change musical meter

Activity

After a discussion of duple, triple, quadruple, simple, compound, and unusual meters, students will be given rhythms using notes, rests, and meters listed above. They will experiment with adding or subtracting beats, and changing the meter accordingly. For example, the teacher may give the students an eight measure rhythm in 5/8 time, and ask the students to change it. One student may choose to add two beats to each measure and write out eight measures of 7/8 time, while another student may choose to subtract two beats from each measure and write out eight measures of 3/8 time. The students will play their rhythms for the class, demonstrating correct counting skills.

Resources

For an easy-to-understand discussion of musical meter, and additional musical meter activities: http://cnx.org/content/m12405/latest/

B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6.

Creative Strategy
- Establishing constraints from which to begin – developing a methodical sight-reading process
- Sharing – explaining a sight-reading process to less experienced students

Activity

After several experiences with the approach to sight-reading preferred by the instrumental teacher, students will demonstrate their knowledge of the process by writing a letter to a younger student. In the letter, the student will express the importance of using a methodical process, and explain it step-by-step to the less-experienced instrumentalist.

Resources

The widely used instrumental method book, Essential Elements, uses a sight-reading method they refer with the acronym "STARS." For a website developed by the Chicago Symphony that also uses this method, gives students a variety of web resources to further explore each letter of the acronym: (This site also includes a lesson plan in which students are asked to fill in for a member of the Chicago Symphony who had an accident. The student must sight-read on the concert.) http://www.ncusd203.org/!curriculum/music/elmer/risingstarswebquest.html

Another STARS explanation with "The Six Commandments for Developing Sight Reading Skill": http://riversidemiddleschool.com/band/pdf%20files/sight_reading_guide.pdf

C. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.

Creative Strategy
- Questioning
  - If you were the first one to develop a music notation system, what would you write differently?
- Brainstorming – ideas for "new" notation systems

Activity

After demonstrating the ability to read standard notation, and a discussion of the origins of music notation, students will work in small groups to create a new way of notating rhythm, or pitch or expressive markings. Students will use as many shapes, lines, or pictures as they need to represent the concepts required. For example, for pitch reading, students will create their own clef, a way to show 2 octaves of the musical alphabet, and symbols to represent flat and sharp signs. Using a staff can be optional. Students will produce a poster showing their system, being sure to include a key to their symbols. To assess the standard, the teacher will then give students a simple melody in standard notation to notate in their new system. For rhythm reading, students will need to show symbols for each type of note or rest required, then use them to notate a rhythm given by the teacher. Students should consider having a symbol that can be slightly changed to change from eighth note to sixteenth, etc. This can be used with any time signature.

Resources

For an article about the origins of music notation:
http://italian.about.com/library/weekly/aa092700a.htm
For an article about alternative music fonts:
http://emusician.com/mag/emusic_alternative_music_fonts/

D. Use standard notation to record musical ideas.

Creative Strategy

- Comparing and Contrasting – hand-written musical notation with computer-generated musical notation
- Valuing – choosing a favorite from several self-generated compositions
- Sharing – performing own compositions for others

Activity

Students will compose several melodies using standard notation according to specifies guidelines from the teacher. For example, the teacher may ask students to use only certain note values, use a certain chord progression, etc. The students will input their compositions using notation software on the computer. This will allow the students to check their own notation – stem directions, etc. – with that generated by the software. After the students finish writing, inputting, printing, and rehearsing several melodies, they will choose their favorite to perform for the class.

Resources

For free downloadable musical notation software: http://www.finalemusic.com/notepad/

VI. ANALYZING. Listening to, analyzing, and describing music.

A. Use appropriate terminology to describe specific music events in a given aural example.

Creative Strategy

- Comparing and Contrasting – traditional vs. aleatoric compositional devices

Activity

Students will be given a list of terms to consider as they listen to an aural example. These may include meter, form, tone, consonance, dissonance, rhythm, tempo, melody, texture, harmony, dynamics, contrast, etc. After a class discussion of the terms, students will rehearse Abduction from the Seraglio and discuss how the terms apply. Students will then rehearse Alchemy, and discuss how the terms apply to it, with particular attention to the aleatoric sections. Students will discuss ways to notate non-traditional compositional devices.

Resources

Abduction from the Seraglio, W. A. Mozart, arr. Longfield; FJH Music Company, Inc. (Band). Abduction from the Seraglio, W. A. Mozart; Bosey and Hawkes (Orchestra) Alchemy (Spirit Into Sound), Gackstatter; McClaren Productions

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B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions representing diverse genres and cultures.

Creative Strategy
- Predicting – classifying music using only aural clues

Activity
After the teacher selects a piece of music and removes the title or other identifying information, students will rehearse the piece. The students will then write predictions classifying the music by genre or cultural origin. The students will then be provided with the title and/or composer, and directed towards appropriate websites to research the music. They will confirm or refute their predictions, and share the information with the class.

Resources
For a list of 112 music genres and links to websites with information on each:
> http://dir.yahoo.com/Entertainment/Music/Genres/Complete_List/

C. Use the correct technical vocabulary when analyzing and describing musical works.

Creative Strategy
- Brainstorming – antonyms for musical terms
- Substituting – opposite musical effects

Activity
After rehearsing a piece of music, students will brainstorm an antonym for each music term or symbol. They will then perform the same piece with the substituted terminology or symbols.

Resources
For a list of appropriate terms with definitions:
> http://www.bandlink.org/events/allstate/as2007/srterms.html

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VII. EVALUATING. Evaluating music and music performances.

A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of music performances.

Creative Strategy
- Brainstorming – criteria for evaluating musical performances
- Comparing and Contrasting – student generated list to scoring sheet from a solo and ensemble festival
- Evaluating – adjudicating a performance

Activity
Students will make a list of criteria they think are important in an instrumental performance. They will then compare their list to an actual adjudication sheet from a solo and ensemble festival. Using either their own criteria or that of the festival adjudication sheet, students will listen to a recording of their own performance and pretend to be the judge.

Resources
For sample adjudication sheets:
> http://www.nfhs.org/web/2004/02/music_adjudication_forms.aspx

B. Evaluate a performance, arrangement, or improvisation by comparing it to similar or exemplary models.

Creative Strategy
- Brainstorming – criteria for evaluating musical performances
- Comparing and Contrasting – student generated list to scoring sheet from a solo and ensemble festival
- Evaluating – adjudicating a performance; Sharing – adjudication comments

Activity
Students will make a list of criteria they think are important in a group instrumental performance. They will then compare their list to an actual adjudication sheet from a concert festival. Using either their own criteria or that of the festival adjudication sheet, students will listen to a recording of an instrumental performance and pretend to be the judge. They will share their observations with each other and discuss their similarities and differences.

Resources
For sample adjudication sheets:
> http://www.nfhs.org/web/2004/02/music_adjudication_forms.aspx

VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

A. Compare and contrast the ways that organizational principles and artistic elements and processes are used in the various arts disciplines.

Creative Strategy
- Comparing and contrasting – the color and texture in visual art to color and texture in music

Activity
Students will complete the interactive lessons at the website listed below. They will discuss what they learned about color in relation to music and visual art. They will discuss a list of terms related to texture in visual art, and decide how these might be portrayed in music. Using music they are already working on in class, the students will suggest new titles for the pieces based upon either their "color" or their "texture."

Resources
For an interactive lesson titled "Ellington, Music and Color":
http://dellington.org/lessons/lesson00.html

B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.

Creative Strategy
- Guessing and checking – visual art and music style periods

Activity
Without identifying the style period, the teacher will have students rehearse a piece of music that is very typical of a particular historical period. They will also look at a piece of visual art from the same period. Using a brief description of each style period from the website below, they will try to determine in which period the art and music were created. For example, the students will rehearse Allegro, Air and Hornpipe form Water Music and view a painting by Antoine Watteau, and determine that both are in the Rococo style.

Resources
Allegro, Air and Hornpipe from Water Music, G. F. Handel/arr. Compello; Carl Fischer Publishing
For a comprehensive listing of art style periods and many links with which students can view visual art from more than 80 style periods:
http://dir.yahoo.com/Arts/Art_History/Periods_and_Movements/

C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

Creative Strategy
- Comparing and Contrasting – meter in poetry with meter in music
- Communicating to an Audience – autobiographical poems as a way to express a student's musical experiences

Activity
Language Arts: Students will read several poems in the book Jazz ABZ: A Collection of Jazz Portraits by Wynton Marsalis. They will discuss how the meter or form of the poems is similar to meter or form of music. Students will then choose a poetic form from those explained in the back of the book, and write an autobiographical portrait of their own musical experiences.

Resources
Jazz *ABZs*: An A to Z Collection of Jazz Portraits, Wynton Marsalis; Candlewick Press
For further examples from various poets:
- Jazz, Walter Dean Myers and Christopher Myers, Holiday House Publishing
- Call Down the Moon – Poems of Music, Myra Cohn Livingston; M.K. McElderry Books

IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

A. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

Creative Strategy
- Comparing and Contrasting – authentic versus band or orchestral orchestrations

Activity
After listening to an aural example, students will identify distinguishing characteristics of the piece. They will then rehearse a piece of music in the same genre or style, and decide if the composer or arranger accurately reflected the characteristics. For example, students will research and listen to traditional Gaelic music at the website listed below, then rehearse A Gaelic Overture (orchestra) or Gaelic Rhapsody (band) Students will decide if the composer/arranger used appropriate orchestration to represent the Gaelic instruments. Students will write a letter to the composer/arranger agreeing with the choices made, or offering suggestions for alternate options.

Resources
Gaelic Rhapsody, Eliot Del Borgo; Wingart Jones Publishing
Gaelic Overture, A, David O'Fallon; Alfred Publishing
For a comprehensive website with information on Gaelic music:
> http://www.ibiblio.org/gaelic/ceol.html

B. Classify music by culture and historical period on the basis of characteristic styles or genres and justify these classifications.

Creative Strategy

- Imagining – the look of an instrument based solely on its sound

Activity

Students will listen to a piece of music chosen by the teacher which includes an instrument that may not be familiar to the students.   For example, students will listen to Adagio and Rondo 617 by W. A. Mozart which is played on a glass armonica. The students will try to classify the instrument based solely on the sound. Students will draw pictures of the way they imagine the instrument looks. The teacher will then show the instrument, and play the recording again. The students will discuss the characteristics of the composition and how it compares to other music by Mozart and other music of the same historical period.

Resources

For an article on Benjamin Franklin and the glass armonica and a recording of Mozart's
Adagio and Rondo 617: http://www.pbs.org/benfranklin/l3_inquiring_glass.html

C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

Creative Strategy
- Creating – book pages

Activity
Students will work together to create an A-Z book of musicians. The teacher will have students draw the alphabet letters from a hat until all have been assigned. The students will then use the resources below to find musicians for their assigned letters. Within specified size guidelines, they will create pages which show facts about the lives and work of musicians from a variety of backgrounds. The pages can then be bound together into a book.

Resources
New Grove Dictionary of Music and Musicians (20 Volume Set)(Paperback) by Stanley Sadie (Editor), George Grove (Author) (An online version is available by subscription)

For brief biographies of over 70 musicians: http://www.essentialsofmusic.com/

For biographies of nearly 100 premiere artists in the field of Jazz music:
http://www.pbs.org/jazz/biography/

For biographies of dozens of folk singers: http://www.42explore.com/folkmusic2.htm

To explore the lives of famous musicians and songwriters:
http://www.essortment.com/in/Music.Musicians/index.htm

For a low-cost do-it-yourself book binding method:
http://www.andrewseltz.com/2006/05/26/do-it-yourself-book-binding

Grades 9–12 Proficient

I. SINGING. Singing, alone and with others, a varied repertoire of music.

A. Sing with fluency, variety of expression, and increased vocal control, alone and in small and large and ensembles.

Creative Strategy
- Problem Finding

Activity

Students will work in groups of three to research problems high school chorus students encounter when singing various repertoire. After rehearsing several songs, students will listen to each other and list problems they hear and come up with their own solutions to solve them.

Students will evaluate each other by observing and listening for in-tune pitches, accurate rhythms, vocal projection, diction and pronunciation, breathing and posture. Students will compile a list of solutions and present them to each other. The instructor will continue to encourage good vocal control and technique.

Resources

Evoking Sound: The Choral Warm-Up, James Jordan.
Suggested Song Books for Repertoire:
o 24 Italian Songs and Arias of the Seventeenth and Eighteenth Centuries,
o Foundations in Singing: A Guidebook to Vocal Technique and Song Interpretation.

B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4 on a scale of 1 to 6, including some songs performed from memory.

Creative Strategy
- Personalize

Activity

After learning at least three arias from the Twenty-Four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries. Students will select an aria that relates to what they are going through in their own lives or their environment. The subjects should be centered on love, friendship, relationship with parents and ex. Students will design and create a theme for the recital and perform for each other.

Resources

Twenty-Four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries.
Foundations in Singing: A Guidebook to Vocal Technique and Song Interpretation.
The Deep River Collection: Ten Spirituals arranged for Solo Voice and Piano, Moses Hogan.

C. Sing, with increased fluency and expression, music in a variety of languages representing a diversity of cultures.

Creative Strategy
- Compare/Contrast

Activity
Students will select a piece from their own culture and one of a different culture. Students will create a Venn Diagram to compare each song. Students will perform for each other and create an evaluation sheet based on their own interpretations.

Resources
Choral Singing in Latin, Darwin Sanders, Hal Leonard Publishing.
Repertoire from Experiencing Choral Music, Hal Leonard Publishing

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D. Sing music written in four parts, with or without accompaniment.

Creative Strategy
- Why/How

Activity
After rehearsing several songs with accompaniment and acapella, students will develop rubrics for achieving good tone production for each kind of song. The teacher will ask students questions such as How do you maintain good intonation while singing acapella? Why would you sing a particular song with accompaniment and the other songs without accompaniment? Students will develop questions about their own approach to the songs they perform.

Resources
Catalog of chorus acapella and accompaniment songs.

E. Demonstrate ensemble skills in rehearsal and performance.

Creative Strategy
- Decision Making

Activity
Students perform for each other songs from a repertoire of music from the SC Choral Division All-State Chorus list. After discussing the historical and cultural aspect of each song they select, students will decide what songs are appropriate for performance. The performances will be for different occasions, such as Christmas, patriotic, inspirational, and etc.

Resources
Catalog of chorus repertoire

II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

A. Play a classroom instrument accurately and independently in small and large ensembles and alone.†

Creative Strategy
- Making Choices

Activity
Students will gain a basic knowledge of musical instruments in other cultures through research and listening activities. Through out this activity students will develop a greater appreciation of the different instruments involved in its creation. After research and listening activities have been completed, students will work in groups to explore several ways to use different instruments with certain styles of songs and make a choice of what kind of instrument would be appropriate for a song. Example: Would you use a harpsichord as an accompaniment for a rhythm and blues song? Students will use a keyboard to demonstrate each example.

Resources
MUSIC! It's Role and Importance in our Lives- Chapter 2 Music as Culture Keyboard
        that has several musical instruments sounds.
Catalog of choral music.

B. Play rhythmic, melodic, and chordal patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.

Creative Strategy
- Sharing

Activity
Chorus and band students will share each others skills in singing and playing an instrument. Discuss and compare each others process. Band students will teach chorus students how to play certain rhythms, melodic, and chordal patterns.

Resources
Band and Chorus Skill Books used in class.

C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.†

Creative Strategy

- Comparing and Contrasting Concepts

Activity

Students will work in groups to explore several genres and cultures through research listening activities. A Venn diagram will be used to explain changes and differences
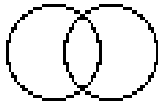
Ex. Of a Venn diagram

Resources
Internet

D. Play simple melodies and accompaniments on an instrument.†

Creative Strategy

- Exploring Change

Activity

Chorus and Band students will perform for each other to demonstrate their particular instrument. After observing each others performance, divide the class into four groups to work with each other. The sopranos will be grouped with trumpet players, altos with French horn, tenors with the tenor saxophone, basses with the trombone and tuba player. They will discuss with each other their technique and switch places to play simple melodies.

Resources
Band and Chorus Director

III. IMPROVISING. Improvising melodies, variations, and accompaniments.

A. Echo more difficult rhythmic and melodic patterns including syncopation, triplets, and dotted rhythms.†

Creative Strategy
- Eliminate

Activity
Students will echo rhythms taking from a choral piece and decide what part can be eliminated in a certain section of the repertoire. Students will work in groups and perform the piece and discuss each others performance.

Resources
Repertoire of various chorus music.

B. Improvise more difficult rhythmic and melodic ostinato accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6.†

Creative Strategy
- Put to other uses

Activity
Students will discover new ways to improvise a piece of music. Students will listen to and rehearse several choral pieces to determine what songs can be improvised. Students will create a bass ostinato accompaniment to discover other ways it can be put to use. Example: Is it improvisation when a bass ostinato accompaniment is used in Mozart's Requiem?

Resources
CD's of chorus groups.

C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment. †

Creative Strategy
- Brainstorming

Activity
Rehearse songs of different styles. Each student create own rhythmic instrument from their own environment. Students will discuss and share each other's process of creating their rhythmic instrument and perform a short improvised melody. Divide the class into groups to brainstorm different ways to improvise.

Resources
Jazz CD's.

D. Improvise extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.

Creative Strategy
- Rearrange
- Brainstorming

Activity
Students will rearrange a major choral piece. Work in groups and assigned different sections of the piece. Students will brainstorm ideas and discuss their process .

Resources
A major choral work such as Mozart's *Regina Coeli*.
Use keyboards with several sounds

IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

A. Compare and contrast compositional devices using a variety of pieces in a large group setting.

Creative Strategy
- Compare/Contrast

Activity
Students will complete a music listening log while listening to and discussing Mozart's Requiem and the Rutter Requiem. They will complete a two to three page essay comparing each major choral work.

Resources
CD's and music.

B. Compose extended pieces within specific guidelines.

Creative Strategy
- Giving varied entry points.

Activity
Students will compose their own vocal warm-ups for a chorus lesson using basic musical skills and awareness of the voice as an instrument. Students will compose a 16 measure melody for warm-up purposes. Students will write their melodies on staff paper and present them to the class for discussion.

Resources
Chorus technique books for examples.

Theatre:

Grades PreK-K

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

A. Identify individual elements (who, what, and where) of classroom dramatizations.

Creative Strategy
- Brainstorm
- Make choices
- Collaborate
- Assume alternative points of view

The teacher will have students brainstorm, make choices, collaborate and assume alternative points of view in a variety of familiar nursery rhymes.

Activity

The students will assume roles in nursery rhymes. Teacher and students can recite the rhymes, while a student or groups of students act them out. Students can also ad-lib dialogue based on the rhymes. For example, the teacher may ask Humpty Dumpty how he feels after falling. The teacher can introduce terms such as character when discussing the who, setting when discussing the where, and the main idea when talking about the what. The teacher can use a talk show format to interview the characters. The class can participate by becoming the studio audience and asking questions such as, "Little Miss Muffet, how do you feel about the spider?" or "Jack and Jill, did you fall or were you pushed?"

The students will recite nursery rhymes while exploring different ways to deliver the lines. Students can say the lines with a variety of feelings, attitudes, and intentions. Students can say the lines like they are angry, excited, sad, like it's a ghost story, or like a crazy car salesman. Have students brainstorm different ways to say the rhymes. They can also perform their rhyme as a musical number with singing and dance.

After students brainstorm a list of animals by playing animal charades, have students play a game called, "Zookeeper." A small group of students will assemble on stage with no previous knowledge of what they are. Another student will assume the role of the zookeeper. The zookeeper will take a family around the zoo. The zookeeper will introduce a small group of tourists to the animals by saying, "Next, you will see a group of ____?_____." As the zookeeper chooses the animal, the actors must become the animals and move around the space. The tourists can take pictures, improvise dialogue and interact with the zookeeper.

Resources
Bany-Winters. Show Time! Music, Dance, and Drama Activities for Kids. Chicago Review Press, 2000.
Nursery Rhyme Books
Novelly, Maria C. Theatre Games For Young Performers. Meriwether Publishing Ltd.

B. Create scenes and scenarios (with a beginning, middle, and end) by improvising and participating in theatre games.

Creative Strategy
- Brainstorm
- Make choices
- Collaborate

The teacher will use story telling and improvisation activities that encourage children to brainstorm, make choices and collaborate to create their characters, ideas, and scenes.

Activity

After telling students a familiar simple story out of sequence, have students retell the story in its correct order. Have students act out the story based on the student's retelling. A variation of this activity is the, "Storytelling Game," from, "On Stage: Theater Games and Activities for Kids," by Lisa Bany-Winters.

After story telling, have students act out parts of stories. Focus on sequencing skills. Have students create scenes from each part of the story: the beginning, the middle, and the end.

Have students walk through a story and then find alternative ways to tell the story by participating in scampering activities.

Resources

Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, 1997.

Bany-Winters. Show Time! Music, Dance, and Drama Activities for Kids. Chicago Review Press, 2000.

Cresci, Maureen, McCurry. Creative Dramatics for Children. Good Year Books, 1989.

II. ACTING. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

A/B. Demonstrate physical traits of humans, animals, and objects.

Creative Strategy
- Brainstorm
- Make choices
- Explore changes

The teacher will have students brainstorm, make choices, and explore changes as they communicate and share their ideas through acting exercises and theatre games.

Activity

After showing students some examples of famous statues, have students create statues with their bodies. The students can interpret titles given in their own unique way. Students should be given five seconds to select a statue and freeze. The student can choose high, medium, and low levels. The students can create statues about feelings, animals, characters from stories, vocabulary words, and words based on content from class lessons. Students can put statues together to create sculpture.

Have students act out a scientific transformation such as a seed becoming a plant or a caterpillar becoming a butterfly. The students can improvise and create dialogue that would help explain each step of the transformation.

Students will participate in an acting exercise where they pretend that they are a giant magic marker or crayon. Have them clasp their hands together and use the space in front of them as their imaginary giant piece of paper. Students can draw letters, numbers, shapes and faces. Encourage them to draw as high as they can and as low as they can.

Resources
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997.
Heller, Paul G. Drama as a Way of Knowing. Stenhouse Publishers, 1995.
Cresci, Maureen, McCurry. Creative Dramatics for Children. Good Year Books, 1989.

C. Describe and compare ways that people react to other people and to internal and external environments.

Creative Strategy
- Assuming alternate points of view
- Questioning, "What if," "Why," "How?"
- Making choices
- Giving varied entry points

The teacher will guide students in acting exercises and games that focus on reactions, to people and to environments.

Activity

The students will play "Action/Reaction." After calling out specific events and situations that the students will react to, students will consider alternative points of view and make choices on the spot. Reactions can be verbal or nonverbal. This activity can be done with the whole class, small groups, or individuals. Have students discuss how people might have different reactions to the same situations.

The students will create environments while exploring pantomime skills through a game called, "Building Environments." One student will start the game by choosing an environment and begin interacting in the space. When the other students figure out the where, they will join in one by one. This game could be played verbally or nonverbally and with small groups or the whole class. The environment could be a circus, restaurant, beach, or anywhere the imagination takes them.

The students will play a variety of games such as, Spolin's Space Walks, Transformation Games, and Where games.

Resources
Spolin, Viola. Improvisation for the Theater. Illinois: Northwestern University Press, 1983.
Spolin, Viola. Theater Games for the Classroom: A Teacher's Handbook. Illinois: Northwestern University Press, 1986.
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997
McCurry Cresci, Maureen. Creative Dramatics for Children. Good Year Books, 1989.

D. Assume roles in a variety of dramatizations.

Creative Strategy
- Assuming alternate points of view
- Brainstorming
- Communicating to an audience
- Establishing constraints from which to begin
- Flexibility

The teacher will use story theatre and improvisation to give students an opportunity to play a variety of roles.

Activity

After hearing a story, the student will pretend that they are also a character in the story. The student will brainstorm and select ideas for scenes that they could have with different characters. The students will respond to questions such as, "if you could add another character into the story, who would it be and why?" or "what would you say to the wolf from, "Little Red Riding Hood?" or "how would you react to the troll from, "The Three Billy Goats Gruff?"

The student will participate in story theatre. The student will act out a variety of stories. After hearing the teacher's narration, the students will assume the roles of the characters and improvise the dialogue. The students can play the same scene and create different dialogue for the characters. When not sure what to say, the student's can respond to the narrator's suggestions.

Have students rehearse simple scenes from a variety of sources such as Lisa Bany-Winters book, "Show Time!" or Pamela Marx's book, "Practical Plays."

Resources

Bany-Winters, Lisa. Show Time! Music, Dance, and Drama Activities for Kids. Chicago Review Press, 2000.

Marx, Pamela. Practical Plays. Good Year Books, 1993.

Peterson, Lenka, and O'Connor, Dan. Kids Take The Stage. Back Stage Books, 1997.

McCurry Cresci, Maureen. Creative Dramatics for Children. Good Year Books, 1989.

E. Perform in group (ensemble) dramatizations.

Creative Strategy
- Assuming alternate points of views
- Brainstorm
- Collaborate

The teacher will use poetry to create ensemble theatre pieces. The teacher will brainstorm and collaborate with students to create short scenes that go along with the poems.

Activity
The students will rehearse and perform group poems. When given the question, "who is saying this poem?" students will brainstorm, collaborate and seek alternative points of view. The students can create a very specific, who, what, when, where, and why for the poem. Have them plan movement. Students can use rhythm instruments to create sound effects and rhythms for the poems. The students can also use puppets to bring the poems to life.

Resources
Jones, Brie. Improve With Improv! A Guide to Improvisation and Character Development. Meriwether Publishing Ltd.

Prelutsky, Jack. A Pizza the Size of the Sun. Scholastic Inc., 1994.

III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

A. Identify sets and costumes appropriate for stories and/or classroom dramatizations.

Creative Strategy
- Brainstorm
- Making choices
- Listing
- Establishing constraints from which to begin
- Problem solving at developmental level

The teacher will create a box of props and costume pieces based on fairytales. The box could include items such as swords, crowns, magic stones or books, a magic wand, and animal masks. The teacher will use the items to help students brainstorm and create characters and short scenes.

Activity

After examining a box of fairytale props and costume pieces, the students will brainstorm and create characters. Students can improvise short scenes based on the objects. The students should focus on problems that the characters could have and specific solutions to their problems. The students can suggest and create several different stories based on the same prop or costume piece.

Resources

Props, costume pieces

Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997

C. Use scenery, properties, lighting, sound, costumes, and makeup in classroom dramatizations.

Creative Strategy
- Brainstorm
- Making choices
- Establishing constraints from which to begin

The teacher will assemble a class collection of unique set pieces and props for class activities.

Activity

The student will use blocks, chairs, stools, a three-panel screen and fabric to create simple sets for classroom dramatizations.

The students can create improvisations and short scenes based on a variety of props.

Have students create a costume for a character and wear it to school for a dress up day.

Resources

Set pieces, furniture, props

Jones, Brie. Improve With Improv! A Guide to Improvisation and Character Development. Meriwether Publishing Ltd.

IV. DIRECTING. Directing by organizing rehearsals for improvised and scripted scenes.

A. Begin to respond appropriately to instructors' directions and side coaching.

Creative Strategy
- SCAMPER
- Assuming alternate points of view
- Elaboration

The teacher will use imagination games and pantomime skills to create short scenes. The teacher will direct students in the scenes and focus on side coaching. Through the rehearsal process, the teacher will demonstrate scampering techniques.

Activity
The students will participate in pantomime activities. The students will create pantomimes based on everyday activities and will hold and manipulate imaginary objects. The students can pantomime eating breakfast, cleaning their room, or doing a chore. They can hold and demonstrate objects like soap bubbles, a baseball and bat, an ice cream cone, or a toy. The students can collaborate with the teacher to create improvised scenes with the objects they select. The students will be asked to imagine a problem that a character might have with the imaginary object. The students will respond to a variety of direction and explore alternative points of view within the scene.

Resources
Heller, Paul G. Drama as a Way of Knowing. Stenhouse Publishers, 1995.
Jones, Brie. Improve With Improv! A Guide to Improvisation and Character Development. Meriwether Publishing Ltd.
Peterson, Lenka, O'Connor, Dan. Kids Take The Stage. Back Stage Books, 1997.

C. Begin to plan classroom presentations individually and collaboratively.

Creative Strategy

- Brainstorming
- SCAMPER

The teacher will select a specific unit to focus on such as the rainforest to build a performance through collaboration. The teacher can turn a corner of the room into a make believe rainforest with paper and fabric. The teacher will collaborate with students on brainstorming and scampering techniques to create presentations.

Activity

After a study of the rain forest, the students will collaborate with the teacher on short scenes or puppet shows about the rainforest. The students will create masks of animals found in the rainforest. A variation on this activity is to have students create a short presentation about the rainforest based on the Eric Carl book, "Brown Bear Brown Bear What Do You see?" Students can follow the pattern of the book and start with, "Monkey, monkey, what do you see? I see an anaconda looking at me." Have them brainstorm together and individually to create the lines. After a rehearsal process, the students can present the stories to another class.

Resources

Martin, Bill, and Carl, Eric. Brown Bear, Brown Bear, What Do You See? Harcourt
      Brace & Company, 1967.

VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

B. Use performance skills to act out familiar stories.

Creative Strategy
- Explore
- Brainstorm
- Improvise

The teacher will use storytelling games to have students explore, brainstorm, improvise, and act out familiar stories.

Activity
The students will participate in storytelling games. Students can play the game where they sit in a circle and each person creates the story a little bit at a time. The students can be given an opening sentence such as, "There once was a good king who was under a spell. He could not stop laughing. He…." The students should be creative as possible as they add information to tell the story.

After being given an outline and a sequence of a story, the student will collaborate to create the details of the story.

Have students create short scenes from stories from their reading textbooks.

Resources
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook.
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review
        Press, Incorporated. 1997
McCurry Cresci, Maureen. Creative Dramatics for Children. Good Year Books, 1989.

C. Act out different career and social roles in improvisations and theatre games.

> **Creative Strategy**
> - Brainstorm
> - Questioning
> - Personalizing
> - Structuring the activity to teach the process
>
> *The teacher will create a unit based on a study of the student's community. Define and discuss who makes up the community. Brainstorm different careers and social roles within the community and what contributions they make. Bring in visitors to meet the students and discuss their particular role in the community.*

Activity

Have students create maps, collages, and pictures of their neighborhoods. The students will create pantomimes, improvised scenes, scripts and puppet shows based on careers and social roles. A theme could be, "Welcome to the Neighborhood," or "A Day in the Life of our Community."

After career day, have the students create scenes based on the speakers.

Resources

Peterson, Lenka, and O'Connor, Dan. Kids Take The Stage. Back Stage Books, 1997.

D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.

Creative Strategy
- Questioning
- Making choices
- Justifying with reasons
- Communicating with an audience

The teacher will define a movement activity like walking through the forest. The teacher will play a variety of mood music and ask the students to move to the music. The teacher will question the students as to how they felt and how the music affected their movement choices.

Activity
After listening to a piece of music that establishes a specific mood, the students will create a character and movement based on the music.

The students will select music for a specific moment of a story. After being given a specific moment such as, Little Red Riding Hood, skipping through the forest or the big bad wolf moving slowly towards granny's door, the students will listen to a variety of music and select a piece that they feel would best match the story moment. Have the students act out the moment.

Resources
A collection of different styles of music

Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. North Western University Press, 1986.

VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

A. Demonstrate audience etiquette during theatre performances.

Creative Strategy
- Compare and Contrast
- Brainstorm
- Listing
- Reflecting

The teacher will discuss the difference between a recorded performance and a live performance. The teacher will model examples of good and bad audience behavior. The teacher will compare a performance to a gift, to applause as a way of saying, "thank you," and that bowing is like saying, "you're welcome."

Activity

After a study of appropriate audience behavior, the students will model positive listening and focus skills during a performance.

The students can brainstorm and create a list of the top five rules for excellent audience behavior. After a performance, have the class recognize who they thought had excellent audience behavior.

Resources

B. Describe a theatrical experience in terms of aural, visual, and kinetic elements.

Creative Strategy
- Structuring the activity to teach the process
The teacher will prepare students for a production by teaching observation skills. The teacher will define aural, visual, and kinetic and plan activities for students that help create an understanding of these terms.

Activity
The students will play an observation game. After viewing a collection of small items for forty seconds, the objects will be covered with a piece of cloth. The students will try to list all of the items observed.

The students will close their eyes and identify various sounds.

The students will participate in simple movement activities like moving around the acting space as robots, giants, fish, or animals.

After the performance, the students will participate in a class discussion with guided questions that focus on what they heard, saw, and how the actor's moved. After the discussion, have the students imitate the movement, voices, and sounds of the performance.

Resources
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. North
        Western University Press, 1986.

C. Describe emotions evoked by a theatre performance.

Creative Strategy
- Personalizing
- Sharing
- Reflecting
The teacher will have students draw, create statues, and write letters to describe the emotions that they experienced while watching a performance.

Activity
Have students create emotion statues based on the ideas and feelings of the performance.

The students will draw pictures of their favorite parts of the production. Have the students share their work with the class and discuss how the performance made them feel.

After seeing a performance, have students write letters to the actors about the production. Have the students share the emotions they experienced during the production with the actor.

Resources
Cook, Wayne D. Center Stage: A curriculum for the Performing Arts. Dale Seymour
        Publications, 1993.

D. Explain what they liked and disliked about a theatre performance.

Creative Strategy
- Assessing in ways that honor diversity
- Establishing constraints from which to begin
- Structuring the activity to teach the process

The teacher will introduce the idea of a critique. The teacher will model the method of, "Two Positives and a Suggestion."

Activity

After a performance, the students will practice giving their classmates appropriate feedback.

Resources

Blank, Carla and Roberts, Jody. <u>Live On Stage</u>. Dale Seymour Publications, 1997.

Grades 1-2

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

A. Identify individual elements (who, what, and where) of classroom dramatizations.

Creative Strategy
- Brainstorm
- Questioning
- Personalizing
- Listing

The teacher will introduce the idea of story and character analysis. The teacher can model the method of using the five W's for analysis. The teacher will use literature and storytelling, brainstorming, and guided questions to have students create scripts.

Activity

After participating in a story theatre experience, the students will analyze the story or a particular character by responding in writing to the simple questions, who, what, when, where, and why. As a variation, the students could work together or individually and draw pictures to represent their answers.

After reading a story such as, "Hansel and Gretel" by Rika Lesser, a Caldecott Honor Book, the students will analyze the story. The students will focus on the middle part of the story, Hansel and Gretel, in the forest lost, scared, hungry, and tired, right before they find the candy cottage. After brainstorming how they might feel and what they might talk about, the students can create a word bank, a collection of words that they may want to include in their script. The students will create short scripts based on their ideas.

Resources

Blank, Carla and Roberts, Jody. Live On Stage. Dale Seymour Publications, 1997.
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. North Western University Press, 1986.
Lesser, Rika. Hansel and Gretel. Scholastic Inc., 1984.

B. Create scenes and scenarios (with a beginning, middle, and end) by improvising and participating in theatre games.

Creative Strategy
- Brainstorm
- Communicating to an audience
- Establishing constraints from which to begin
- Making choices
- Structuring the activity to teach the process

The teacher will use theatre games such as, "The Conductor," "Superheroes," "Slide Show," and "Who, What, and Where," to have children collaborate to create stories.

Activity
The students will participate in theatre games. After playing several games, the students will select strong ideas that worked well to recreate to use for a rehearsal process. Students will brainstorm and create scripts based on the ideas that worked well and will focus on developing the three parts of a story: the beginning, middle, and end.

After being given a familiar story such as, "Cinderella," the students will create three sculptures that will represent the beginning, middle, and end of the story. The students must involve everyone in the group. The students can be anything: characters, trees, furniture, animals, or parts of the room.

Resources
Bany-Winters, Lisa. On Stage: Theater Games and Activities For Kids. Chicago Review Press, Incorporated.
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. North Western University Press, 1986.
www.RealPrincess.com

II. ACTING. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

A/B. Demonstrate physical traits of humans, animals, and objects.

Creative Strategy

- Assuming alternate points of view
- Elaboration
- Structuring the activity to teach the process
- Giving varied entry points

The teacher will use a variety of theatre games and acting exercises to teach basic acting skills and have students explore their tools of the actor: the voice, the body, and the mind. The teacher will have students explore nonverbal communication. The teacher will ask students to think about how a baby communicates before they learn to say words and to think of all of the ways in which they communicate nonverbally.

Activity

The students will use nonverbal communication to show thought and feeling through nonverbal acting exercises and nonverbal scenes. Have students demonstrate examples of nonverbal communication in everyday life, for example, if they roll their eyes when they've been asked to clean their room. Have students participate in an activity called a "Walk Away." The student will pretend that they are talking to some friends and that they have to leave and just as they are about to leave, a friend tells them something that makes them feel sad, worried, angry, confused, happy, excited, or they told them something that was funny. When the student begins their cross, have them call, "curtain" to let the audience know they have begun. The student will cross the stage and stop center stage to turn back and react nonverbally to their friends and then continue across the stage. Students should aim for being as realistic as possible in their reactions as they try to imagine the character's feelings.

Students can work in pairs and in small groups to use their bodies to form letters and to spell out words. The students can either stand or lie on the floor to create their letters and words. Other students can create characters and act out the words that the students create.

Resources
Cook, Wayne D. Center Stage: A curriculum for the Performing Arts. Dale Seymour Publications, 1993.

C. Describe and compare ways that people react to other people and to internal and external environments.

Creative Strategy
- Brainstorm
- Communicating to an audience
- Developing fluency
- Establishing constraints from which to begin
- Personalizing
- Sharing

The teacher will use theatre games and acting exercises that focus on reactions.

Activity
Let the class sit in a large circle. Divide them into small groups and have the small groups take turns using the space in the circle to explore movement by reacting to verbal commands. The situations could be based on reality such as, "you're late for school and you can't find your homework," or, "you are walking home from school and you've had a bad day, but when you get home you see that you have a new puppy." The ideas could also be based on fantasy such as, "you're a robot who is running out of power," or, "you are an angry mosquito." The students will interact with the imaginary environment. Suggestions for reactions to external environments might be that they are walking through a haunted house, they are barefoot on hot pavement, or they are lost in a crowd at a parade. The students can also create their own ideas.

Have students create a nonverbal scene based on the idea that they have one extreme feeling and their best friend enters the scene and they have a polar opposite feeling. The students will play the scene and react to each other and also try to impact or change the other's feeling. A variation on this game is to have students act out an apology nonverbally.

After listening to the poem, "True Story" by Shel Silverstein, students will brainstorm to identify all of the verbs in the poem. After discussion and analysis, have the students listen to the poem again and this time have them act out the story of the poem with a focus on the action words and their reactions to the imaginary situations that are described in the poem. The poem is fast paced and the students will have to listen carefully as they act out the poem.

Resources
Spolin, Viola. <u>Theater Games For The Classroom: A Teacher's Handbook</u>. Illinois: North Western University Press, 1986.
McCurry Cresci, Maureen. <u>Creative Dramatic for Children</u>. Good Year Books, 1989.

D. Assume roles in a variety of dramatizations.

Creative Strategy
- Improvise
- Establishing constraints from which to begin
- Flexibility

The teacher will have the students perform short scenes and create their own improvised and written scenes based on Aesop's fables.

Activity
After studying the fables, have students improvise scenes. After some guided improvisation, the students will write short scripts based on their discoveries.

The students will assume roles in short scenes from fables using the scene book, "Fifty Fabulous Fables," by Suzanne I. Barchers.

Resources
Thistle, Louise. Dramatizing Aesop's Fables. Dale Seymour Publications, 1993.
Barchers, Suzanne I. Fifty Fabulous Fables. Libraries Unlimited,Inc. 1997.

E. Perform in group (ensemble) dramatizations.

Creative Strategy
- Establishing constraints from which to begin
- Brainstorm
- Questioning
- Sharing
- Communicating to an audience

The teacher will use poetry for students to act out as an ensemble piece. The teacher will also guide students in creating acrostic poems to perform as ensemble pieces. The teacher will select age appropriate poems.

Activity
After giving students short poems that can be easily memorized, the students will brainstorm and create the ideas as to who might be saying this poem and why. The students will use the Five W's; who, what, when, where, and why, to create the character or characters that are saying the poem. The students will discuss how the choices they make affect the way that they say the lines of the poem. After a rehearsal period, have them perform their poems for the class.

Resources
Silverstein, Shel. A Light in the Attic. HarperCollins Publishers, Inc., 1981.
Silverstein, Shel. Where the Sidewalk Ends. HarperCollins Publishers, Inc., 1974
Silverstein, Shel. Falling Up. HarperCollins Publishers, Inc., 1996.
Cook, Wayne D. Center Stage: A curriculum for the Performing Arts. Dale Seymour
        Publications, 1993.
BrodBaggert.com

III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

A. Identify sets and costumes appropriate for stories and/or classroom dramatizations.

Creative Strategy
- Establishing constraints from which to begin
- Generating ideas
- Brainstorming
- Making choices

The teacher will use a variety of sources, such as literature, pre-recorded performances, and the Internet to explore the world of technical theatre.

Activity
After reading the book, "Behind the Curtain" by Christian Thee, the students will use the model of the book to create their own book about a performance. Their book could be created about a performance that they have seen or an imaginary experience based on a play they read in class. Students can create set and costume designs and create text to explain their ideas.

Resources
Thee, Christian. <u>Behind the Curtain</u>. Workman Publishing Company, Inc., 1994.

C. Use scenery, properties, lighting, sound, costumes, and makeup in classroom dramatizations.

Creative Strategy
- Brainstorm
- SCAMPER
- Questioning
- Anticipating and/or predicting alternatives

The teacher will have students create movement, characters, improvisations, and scripted scenes based on sound effects.

Activity
After listening to a sound effect from a CD of sound effects, the students will brainstorm and create a very specific who, what, when, where, and why for their idea. The student will act out their idea to the sound. The students will experiment with scampering techniques as they create alternative ideas for the same sound.

Resources
Sound Effects CD
Bany-Winters, Lisa. <u>On Stage: Theater Games and Activities for Kids</u>. Chicago Review Press, Incorporated, 1997.

IV. DIRECTING. Directing by organizing rehearsals for improvised and scripted scenes.

A. Respond appropriately to instructors' directions and side coaching in improvisations, theatre games, and other theatre activities.

Creative Strategy
- Anticipating and/or predicting alternatives
- Structuring the activity to teach the process
- Establishing constraints from which to begin

The teacher will use scene work and a variety of theater games such as, "Simon Sez Stage Directions," to direct students. The teacher will focus on side coaching as they give students a variety of suggestions and ideas to respond to.

Activity
The students will play a game called, "Simon Sez Stage Directions." The students will stand on the stage and spread out. After being given directions by the teacher, the students will respond by following the directions. The students can reply to suggestions such as, "Actor A, Simon Sez move from upstage left to downstage right as you say, "I can't believe you did that!" or, "Actor B, Simon Sez cross from downstage left to upstage center as if you had a bad headache. The students will respond to a variety of directions based on scampering activities.

The students will be given scenes to memorize and rehearse from a variety of plays, such as the book, "Plays For Young Audiences," by Max Bush. The students will respond to side coaching as they rehearse.

Resources
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated, 1997.
Bush, Max. Plays For Young Audiences. Meriwether Publishing Ltd.
Jennings, Coleman, and Harris, Aurand. Plays Children Love Volume II. St. Martin's Press, New York, 1988.
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. North Western University Press, 1986.

B. Identify the director's role in theatre.

    Creative Strategy

- Brainstorm
- Structuring the activity to teach the process
- Problem solving at developmental level
- Assuming alternate points of view

The teacher will use a rehearsal process to teach the role of the director and to help students create characters. The teacher will use the play, "The Secret," by Pamela Marx. The play is about a kingdom of all different colors of people who can't get along. The Ruler of the kingdom has a contest to find the greatest treasure on Earth. The treasure turns out to be Peace and the idea to treat others with kindness. This is a short play with a large cast and can be easily rehearsed and adapted to fit the needs of the class. This play can be done within a unit on Peace. The teacher could have the students respond to journal questions about Peace and what lessons the play has for our everyday lives. For an extension project, the teacher could have students participate in a writing activity based on the play.

Activity

The students will brainstorm a list of rules to help an actor work with a director. The students will rehearse the play, "The Secret." The students will explore blocking, the character's emotions, and the idea of throwing focus. An extension activity for this unit could be a writing project where the students would create an additional scene for the play. The students could write a scene for the fictional yellow people. The students could use the scenes from the play as a model to script their own scenes about the yellow people.

The students can create poems about peace and examine the role of the director as they participate in a rehearsal process to bring life to the poems. The students can write poems using a strong feeling like peace and the five senses. Students could follow the pattern, " Peace. If you could see Peace, it would look like…, if you could hear Peace, it would sound like…, if you could smell peace, it would smell like…, if you could taste Peace, it would taste like…, if you could touch Peace, it would feel like…, Peace." After writing poems, the students will listen, explore, and respond to direction.

Resources

Marx, Pamela. Take A Quick Bow. Good Year Books. 1997.

Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review
       Press, Incorporated, 1997.

C. Plan classroom presentations individually and collaboratively.

Creative Strategy
- Improvise
- Anticipating and/or predicting alternatives
- Generating ideas
- Collaborate

The teacher will have students create an updated version of a fable. The teacher could use this as an extension of the students' previous fable project.

Activity

The students will improvise and then write short scripts based on a modern day version of a traditional fable.   For example, "The Little Boy Who Cried Wolf," could become a story about a little girl who is always pretending to be hurt on the playground until one day she really is hurt, but no one believes her. The Ant and The Grasshopper could become about best friends that are working on a science project together. The ant could be industrious and doing all the work, while the grasshopper character wants to go play soccer.

Resources

Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. Illinois: North
        Western University Press, 1986.

V. RESEARCHING. Researching by using cultural and historical information to support improvised and scripted scenes.

A. Collect cultural and historical information from their peers to use in classroom improvisations.

Creative Strategy
- Establishing constraints from which to begin
- Communicating to an audience
- Elaboration

The teacher will have students participate in acting exercises and creative writing activities based on historical figures.

Activity
The students will create statues and sculptures based on historical figures and events. After being given an idea such as Neil Armstrong walking on the moon, George Washington crossing the Delaware, or Benjamin Franklin proving electricity was present in lightning with his kite, the students will create a statue based on the suggestion.

The students will perform short scripts that focus on our country's history. Pamela Marx's, "Take a Quick Bow," and "Practical Plays," have age appropriate scripts that focus on our American heritage.

Resources
Marx, Pamela. Practical Plays. Good Year Books, 1993
Marx, Pamela. Take A Quick Bow. Good Year Books, 1997.

VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

A. Demonstrate an understanding of theatrical terminology.

Creative Strategy
- Making choices
- Structuring the activity to teach the process
- *The teacher will create an interactive word wall for students to use throughout the year. Create an interactive word wall using felt, laminated word cards and Velcro. Throughout the year, as you introduce a new term, add it to the word wall. During class discussions, rehearsals and activities refer to the wall and terms. Play games with students where you give the definition and they have to find the word or select a word and have them explain it.*

Activity
The students can participate in vocabulary games. After being given a definition, have the students select the correct word from the word wall.

Resources
Large piece of felt, poster board, Velcro
Blank, Carla; Roberts, Jody. Live On Stage. Dale Seymour Publications, 1997.

B. Use performance skills to act out familiar stories.

Creative Strategy
- Improvise
- Structuring the activity to teach the process
- Problem solving at developmental level
- Exploring change

The teacher will have students improvise, write, and act out scenes based on stories they read in class and stories that they have grown up with. Discuss creating characters using the three tools of the actor; the voice, the body, and the mind.

Activity
The students will improvise scenes, make discoveries, and then script stories that are familiar.

The students will improvise and act out scenes from a familiar story and then create an alternative ending.

The students will act out a familiar story nonverbally or in "blah, blah" language.

Resources
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated, 1997.

Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. North Western University Press, 1986.

C. Act out different career and social roles in improvisations and theatre games.

Creative Strategy
- Problem solving
- Questioning
- Elaboration
- Establishing constraints from which to begin

The teacher will select theatre games that allow students to assume a variety of careers and roles.

Activity
Have children play the Viola Spolin game, "What Do I Do For A Living?"

Resources
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated, 1997.

Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. Northwestern University Press, 1986.

D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.

Creative Strategy
- Establishing constraint from which to begin
- Structuring the activity to teach the process
- Deductive reasoning
- Comparing and contrasting

The teacher will have the students listen to a reading of, "Peter and the Wolf" and then let the students listen to a recorded version. The teacher will lead the class in compare and contrast activities.

Activity
The students will compare and contrast the two versions. Students will respond to question like, "what image do you see when you here the music for the wolf and how would he move?" and "how does the music help tell the story?"

Resources
A variety of versions of the classic tale, "Peter and the Wolf"

E. Demonstrate an understanding of the collaborative nature of theatre.

Creative Strategy
- Reflecting
- Developing fluency
- Structuring the activity to teach the process

The teacher will emphasize the collaborative nature of theatre by creating a theatre pie. The teacher will divide a circular piece of cardboard into separate theatre areas or pieces; the actor, director, the audience, set, costumes, lights, sound, etc. On one side of the piece will be the element, on the other, will be a brief explanation. The teacher can emphasize and discuss the idea of all parts necessary for the whole.

Activity
The students will examine the elements, how they work together, and how the need each other.

The students will examine the elements of theatre through participating in a book study of " Pop-Up Theater Cinderella " by Richard Fowler and David Wood.

Resources
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated, 1997.

Fowler, Richard, and Wood, David. Pop Up Theater Cinderella. Kingfisher, Larousse Kingfisher Chambers Inc., 1994.

F. Identify and utilize basic theatrical conventions (e.g., costumes, props, puppets, masks).

Creative Strategy
- Developing fluency
- Generating ideas
- Making choices
- Questioning
- Collaboration

The teacher will unleash the power of puppets on children by creating a puppet unit. The teacher can use the Internet to help students explore the history of puppets. The teacher can guide students in creating puppets and scripts.

Activity

After studying puppets and examining the history and purposes of puppets, the students will make puppets. Have students create puppets out of plastic laundry detergent bottles and cereal boxes. Have students create characters and short scripts on a variety of topics including, fables, myths, fairytales, legends, units of study and recycling.

Have students work in small groups to create costumes out of newspaper and colorful duct tape. Have the students create a character based on the costume, using the 5Ws. Students can bring the character to life and model the costume.

Resources

Plastic bottles, cereal and tissue boxes, adhesive felt, buttons, yarn, pipe cleaners, newspaper, colorful duct tape.

Cook, Wayne D. Center Stage: A Curriculum For The Performing Arts. Dale Seymour Publications, 1993.

Gallimard, Jeunesse. The World of Theater. Scholastic Inc., 1993.

VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

A. Demonstrate audience etiquette during theatre performances.

Creative Strategy
- Brainstorm
- Making choices

The teacher will ask students to create a series of nonverbal signals that can help someone remember to be a quiet respectful audience. The teacher will implement the signals for class activities as well as other performances and programs.

Activity
The students can brainstorm nonverbal signals that would represent suggestions for excellent audience behavior, such as, no talking, sit still, eyes on the performers, and applaud at the end.

Resources

B. Describe a theatrical experience in terms of aural, visual, and kinetic elements.

Creative Strategy
- Questioning
- Listing
- Reflecting
- Making choices

The teacher will have students use writing activities to react to a theatrical performance.

Activity
The students will use the 5Ws to react to a performance. Students can describe what they heard, saw, and describe the movement of the performers.

After seeing a performance, the students can create a commercial for the performance. The students should structure the commercial as a teaser and describe to the listener what they will see if they come see this performance.

Resources
Peterson, Lenka, O'Connor, Dan. <u>Kids Take The Stage</u>. Back Stage Books, 1997.

C. Describe emotions evoked by a theatre performance.

    Creative Strategy
- Brainstorming
- Generating ideas
- Collaborate

    The teacher will use an interview activity to help students describe a performance. The teacher can lead the class in a brainstorming session to help them create strong question that will help them reflect upon their performance.

    Activity

After seeing a performance and brainstorming questions, the students will pair up and interview each other. After the interview, the students can share the information collected.

    Resources

D. Explain their personal preferences and suggestions for improvement in response to all or a part of a theatre performance.

    Creative Strategy
- Establishing constraints from which to begin
- Making choices
- Justifying with reasons

    The teacher will guide students in creating a performance talk.

    Activity

The students will create a performance talk, much like a book talk. The students should follow the model used on the Reading Rainbow series, but instead of a book, the students are commenting on and reacting to a performance. They should include their likes and dislikes, what went well, and what the performers could have done to improve their performance.

    Resources

Episodes of Reading Rainbow

VIII. RELATING TO HISTORY AND CULTURE. Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

A. Perform dramatizations of stories from different historical periods and cultures.

Creative Strategy
- Structuring the activity to teach the process
- Questioning
- Improvise
- Brainstorm

The teacher will create a folktale unit. The teacher will share a variety of folktales in story and script form. The teacher will adapt a folktale to a script. The teacher can involve the students in the collaboration.

Activity
The students will rehearse a short folktale play. The students will explore the role of the director, responsibility of the actor and respond to side coaching.

After reading a folktale such as, "The Pied Piper of Hamelin," have students analyze the story. The students can list the characters, the conflict, solution, and can create a sequence or outline of the story. The students can brainstorm, improvise and script the scenes with the teacher's help. The students can rehearse and perform.

Have students create short scripts based on Native American folk tales.

Resources
Folk tales
Gerke, Pamela. Multicultural Plays for Children, Volume 1: Grades K-3. Smith and
        Kraus, Inc., 1996.
Wenzel, David. The Pied Piper. Worthington Press, 1995.

B. Identify the origins and historical significance theatrical conventions (e.g., masks, sets, costumes) and the dramatization of stories.

Creative Strategy
- Making choices
- Developing fluency
- Elaboration
- Personalizing

The teacher will help students explore the history of theatre and examine theatrical conventions used in different cultures and at different time periods.

Activity
After a book study of The World of Theater, compiled by Scholastic, the students can participate in a design project. The students can create a mask design out of construction paper based on Kabuki Theatre masks. Students will focus on the symbolic meaning of color.

Resources
Gallimard, Jeunesse. The World of Theater. Scholastic Inc., 1993.

C. Compare and contrast dramatic texts from different historical periods and cultures.

Creative Strategy
- Compare and contrast
- Reflecting
- Establishing constraints from which to begin

The teacher will use two versions of the same story to lead students in a compare and contrast and script analysis activity.

Activity
After reading the two scripts, "The Bremen Town Musicians," by Suzanne I. Barchers and "Los Mariachis," by Pamela Gerke, the students will compare and contrast the scripts. The students can rehearse and perform the scripts.

Resources
Barchers, Suzanne I. Readers Theatre for Beginning Readers. Teacher Ideas Press, 1993.
Gerke, Pamela. Multicultural Plays for Children, Volume 1: Grades K-3. Smith and
      Kraus, Inc., 1996.

Grades 3-5

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

A. Use appropriate theatre terminology to identify the parts of a script.

Creative Strategy
- Brainstorm
- Elaboration
- Making choices

After introducing theatre terminology to students, the teacher will have students create movement to represent terms.

Activity
The students will brainstorm, experiment, and plan movement to help remember terms such as rising action, falling action, and climax.

The students will brainstorm and create visual symbols that represent the parts of a script.

Resources
Gibbs, Andrea. <u>Let's Put On A Show! A Beginner's theatre handbook for young actors</u>. Meriwether Publishing, Ltd., 1999.

B. Create characters, environments, dialogue, and action through improvisation and writing, both individually and in groups.

Creative Strategy
- Brainstorm
- Personalizing
- Making choices
- Reflecting

The teacher will lead students in brainstorming for script writing projects. The teacher will have students focus on conflicts that they have with their siblings, strangers, and friends. The teacher will conference with students to select ideas. The teacher will have students write first drafts, give feedback, and have students create a final draft. The teacher will direct students in a rehearsal process. The teacher can also have students create scripts based on folktales.

Activity
Have students explore conflict as they create a scene between two characters close to their own age based on their own reality. Have them brainstorm numerous ideas and participate in a conference with the teacher to select and shape their ideas. The students will rehearse and perform their scenes.

After students read folk tales from around the world, the students can examine the universal ideas that all stories share. Have students examine the elements of a folk tale, such as magic, transformation, good versus evil, journey, and hero. The students can select an element and illustrate it. The students can create a script based on a folk tale. As an extension to this project, the students could create set and costume designs for their scripts.

Have students work individually and in pairs to create and act out crazy dream stories. They can start with the line, " Last night, I had the most unbelievable dream. In my dream I…" The students can create wild characters and situations to bring the dream to life. Students can add dance, songs, slow-motion movement, and sound effects to their dream stories.

Resources
Blank, Carla, Roberts, Jody. Live On Stage. Dale Seymour Publications, 1997.
Caldwell, Mary. Three Folktales from Eastern Lands. Meriwether Publishing LTD.,
    Contemporary Drama Service.
www.PBSafricaforkids.com

II. ACTING. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

A/B. Demonstrate physical acting skills (e.g., knowledge of blocking, body awareness) and voice and diction skills, including volume, tempo, pitch, tone, and emphasis.

Creative Strategy
- Brainstorm
- Improvise
- Making choices
- Developing fluency

The teacher will have students explore the tools of the actor through participation in theatre games that sharpen their tools and acting exercises that examine the power of intent.

Activity

The students will participate in subtext activities. Have students experiment with subtext as they say the same lines in different ways. Have them brainstorm all the different ways and meaning by the way they deliver the lines, "I'm sorry."

Have students participate in a variety of theater games from Viola Spolin and games that you and they create. The students will play games such as, "Object Becoming." Have students stand in a circle and introduce a simple object such as a coat hanger. The students will use their imagination to let the object become something else as they pass the hanger around the circle and act out their ideas. They can use sound effects and move into the middle of the circle to act out their ideas. Encourage them to have no limits on their imagination. It can become anything. If they have a hard time thinking of ideas, the students should be encouraged to think of everyday activities such as chores, hobbies, food, or musical instruments.

The students will improvise dialogue using an ABC pattern to create their lines. Students will work in pairs. The first actor must create a line that begins with the letter A, the second actor must respond with a line that makes sense and goes along with the story but it must begin with the letter B, and so on and so on. Actors may seek suggestions from the audience if they have a hard time coming up with a line. Situations to improvise may be two students waiting to see the principal, two friends at a skating rink and one can't skate, or two siblings at a store trying to buy the perfect gift for their mother. As an extension project, students can turn their improvisations into scripted scenes.

Resources
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. Northwestern University Press, 1986.
Peterson, Lenka, O'Connor, Dan. Kids Take The Stage. Back Stage Books, 1997.
Cresci, McCurry, Maureen. Creative Dramatics for Children. Good Year Books, 1989.

C. Imagine and clearly describe characters, their relationships, and their environment.

Creative Strategy
- Establishing constraints from which to begin
- Questioning
- Assuming alternate points of view
- Personalizing

The teacher will use theatre games, acting exercises, art, and music to have students create characters, scenes, and movement pieces.

Activity

After students view a piece of abstract art, the students will select an adjective that describes the painting. They then will use the adjective to create a movement piece. They will decide on a character and create the 5Ws. They will become the character and move in the space as the character. The students can then respond to side coaching and directing from the teacher for example, "Your character has lost something and trying to find it, you look down and find a _____." Have students respond to various teacher given situations and ideas.

Have students create scenes between two friends set at a fair, carnival, or theme park. Have students brainstorm possible ideas for characters, relationships, and situations. The scenes can be built around rides or games or other ideas that would be tied to the environment. Have students rehearse and perform the scenes.

Have students create scenes based on fantasy characters. Have students use their imagination to create a scene about two kids on the playground at school. While they are playing, an object gets thrown, kicked, or hit into the woods, like a soccer ball. As they go into the woods to get the ball, the student sees something that cannot exist in this world, as we know it. It may be a purple, flying unicorn, a giant, a troll, a money tree, or a fairytale character come to life. Have the students be creative as possible as they create the details of their story. They should describe in detail what they saw and create interesting details about their experience. The student should run into the classroom to tell a friend who stayed in the classroom to study for a test about what happened. The student will try to convince their friend to go with them to see, but their friend thinks they are playing a joke and they want to be left alone to study.

Resources

Cassady, Marsh. Acting Games: Improvisations and Exercises. Meriwether Publishing Ltd., 1993.

Cresci, McCurry, Maureen. Creative Dramatics for Children. Good Year Books, 1989.

Peterson, Lenka, O'Connor, Dan. Kids Take The Stage. Back Stage Books, 1997.

D. Create and justify characters and roles on the basis of personal experience and heritage, imagination, literature, and history.

Creative Strategy
- Brainstorm
- List
- Assessing in ways that honor diversity
- Communicating to an audience
- Reflecting

The teacher will have students create monologues and scenes.

Activity

After reading monologues from a variety of dramatic literature, have students create a monologue for a character close to their same age and based in reality. Have students brainstorm a list of seven to ten ideas. The students should focus on their character's problem, who they're talking to and why are they talking. Students will conference with the teacher to help them select a strong idea. After writing a first draft, let them read it to the class. The students will be given feedback and create a final draft. After a rehearsal period, have them perform their monologues.

Have students create short monologues and scenes based on their heroes or historical figures.

The students will create scripts based on famous quotes such as Benjamin Franklin's, "a penny saved is a penny earned," or " to err is human, to forgive divine." Lead students in a brainstorming session to create characters and situations based on the quotes.

After reading the story, "The True Story of the Three Little Pigs," by Jon Scieszka, the students will use the idea of the book to create a monologue. The story is the wolf explaining his point of view and why he's really a good guy. The students will select their own evil character from a fairytale and tell their side of the story. After writing the monologue, the students can rehearse the piece to bring it to life.

Resources
www.famous-quotes-and-quotations.com
Scieszka, Jon. The True Story of the Three Little Pigs. Scholastic, Inc., 1991.
Muir, Kerry. Childsplay: A Collection of Scenes and Monologues for Children.
      Proscenium Publishers Inc., New York, 1995.

E. Perform in group (ensemble) dramatizations.

Creative Strategy
- Brainstorm
- Collaborate
- Making choices
- Establishing constraints from which to begin

The teacher will use a variety of theatre games, acting exercises, and writing activities that will allow the students to explore, and create ensemble pieces.

Activity

The students will create an ensemble piece based on the game, "Yes, and." Select a group of students and introduce them as a panel of people who have all had an amazing shared experience. Without any planning the students have to create the story off the top of their heads. They must agree on all of the details and facts of the story. The students have to add to the story with, "Yes, and…." The students all need to participate and share telling the story. The students could create stories about building a time machine and traveling back in time, exploring a cave and finding a friendly, bubble gum monster, standing up to a peanut butter and jelly monster during lunch, or creating tennis shoes that make you run at the speed of light. The students can also collaborate by brainstorming to create interesting ideas.

Have students create ensemble pieces based on feelings and sculpture. The students can choose a strong feeling such as anger. They can create a sculpture, eight to ten actors frozen in a variety of body positions and levels showing a variety of interpretations of anger. The actors can create an entrance for their scene by dividing in half and entering from either side of the stage one at a time. The students can freeze as they join the sculpture. After five beats, the students can come to life and deliver the line, "I Get angry when_____." The students can create their individual line. They should be creative and specific. The students can brainstorm creative ways to end the piece. Have students create a variety of ensemble pieces based on feelings and simple themes such as friendship or making good choices.

Have students write acrostic poems to be performed as ensemble pieces. Students can create their poems on a variety of subjects such as, famous people, feelings, vocabulary words and science terms.

Resources

Bany-Winters, Lisa. <u>On Stage: Theater Games and Activities for Kids</u>. Chicago Review Press, Incorporated. 1997.

III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

A. Identify elements of artistic design (e.g., space, color, lines, shape, texture) related to theatre.

Creative Strategy
- Compare and contrast
- Make choices
- Elaborate

The teacher will lead students in a compare and contrast activity examining a variety of technical designs.

Activity

Students will examine set design. Using a variety of resources, show students a variety of set and costume designs. Have students compare and contrast the designs and discuss the use of the elements of artistic design.

Students can create set and costume designs for scripts they write such as an original folk tale play.

Have students create a set diorama using a shoebox and art supplies. Students can create a set design for a play or story read or acted out in class.

Resources

Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997.

www.artslynx.org/theatre/design.htm

B. Analyze dramatizations to identify essential scenery, props, lighting, sound, costumes, and makeup.

Creative Strategy
- SCAMPER

The teacher will use previously recorded performances and scampering techniques to consider and create alternative designs.

Activity

Have students watch a recording of a theatrical production. As they are watching, have the students write out the prop list.

After watching a production, the students can create a design for an alternative set, costume, or make up design.

Resources

Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997.

IV. DIRECTING. Directing by organizing rehearsals for improvised and scripted scenes.

A. Respond appropriately to instructors' directions and side coaching in improvisations, theatre games, and other theatre activities.

Creative Strategy
- Establishing constraints from which to begin
- Personalizing
- Making choices
- Brainstorm

The teacher will use theatre games and acting exercises to build acting skills through side coaching.

Activity
Have students play the game, "I can't believe you did that." The students will be given various reasons to say to someone, "I can't believe you did that." They may be saying it because their friend played a funny prank on someone or somebody told on them, broke a confidence, or gave them a wonderful gift. The students will put themself into the story, cross to that person and then say the line. Have students focus on the non-verbal communication before they speak. As students are saying lines, give students feedback and specific directions to respond to. Have the students also brainstorm specific reasons to say these words to someone.

Let students create short scenes using nonsense language. Have them create a clear who, what, when, where, and why, but the only words they can use are nonsense words such as, "blah" or gibberish.

Resources
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. Illinois: Northwestern University Press, 1986.

Jones, Brie. Improve With Improv: A Guide to Improvisation and Character Development. Meriwether Publishing Ltd.

B. Respond appropriately to instructors' directions and side coaching in improvisations, theatre games, and other theatre activities.

Creative Strategy
- Collaborate
- Seeking

The teacher will lead the students in a brainstorming activity about creating theatre and all that is necessary to put it all together.

Activity

The students will create a web of the collaboration of a theatrical production.

Create a class collection of programs from a variety of productions.

The students will participate in an Internet search to examine the roles of the director and production staff. Students can explore the Knowitall.org theater site to examine elements of the theater.

Resources

Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997.

Know It All.org

C. Lead small group rehearsals for classroom presentations and modify and adjust directing choices on the basis of rehearsal discoveries.

Creative Strategy
- Establishing constraints from which to begin
- Brainstorm
- Problem solving
- Making choices
- Questioning

The teacher will conduct a rehearsal process and focus on the variety of choices that are available to a director and actors throughout the process.

Activity
Have students create commercial scripts based on fantasy products. The students will participate in a discussion of commercials and brainstorm ideas for their products. The students will use an over the top style and should select an imaginative product. The students can create slogans, jingles, and creative characters. The students will make discoveries and respond to the teacher's side coaching throughout the rehearsal process.

The students will create a simple, short, open, ended scene that has no specific information. The scene should be written so that we don't know exactly what the characters are talking about. After writing the scenes, the students should experiment with the 5Ws in order to make discoveries. The students should perform the scene in as many ways as possible. The students can perform it like they are furious, sad, laughing, as fast as possible, as an opera, as a dance, or any other way that they can think of that will help them stretch their imagination.

The students will create scripts using personification and biomes. After studying biomes, the student will use personification to bring a biome to life. Have students write monologues from the biomes point of view. Use alliteration to create the biome's name, such as, "Rhonda Rainforest," or "Dusty Desert." The students should use facts in their monologue about their biome, such as specific information about temperature, climate, animals, and vegetation. The students should strive to have a strong personality and strong point of view for their biome characters.

Resources
Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997.
Novelly, Maria C. Theatre Games For Young Performers. Meriwether Publishing Ltd.

V. RESEARCHING. Researching by using cultural and historical information to support improvised and scripted scenes.

A. Collect information from their peers regarding the cultural and historical significance of the settings and characters in their classroom dramatizations.

Creative Strategy
- Establishing constraints from which to begin
- Questioning
- Generating ideas
- Brainstorming

The teacher will integrate language arts, history, and drama as they have students create scripts on a variety of historical subjects.

Activity
After a study of personification, The Underground Railroad, and Harriet Tubman, the students will read "Follow The Drinking Gourd" by Jeanette Winter and "Under The Quilt of Night" by Deborah Hopkinson. After discussing the stories, the students will then create a monologue using personification by asking the question, "If the stars could speak to a slave as they made their journey to freedom, what would they say?" After brainstorming, the students will write. Have students share their monologues with the class.

Have students create scripts based on Native American stories.

Resources
Winter, Jeanette. Follow The Drinking Gourd.
Hopkinson, Deborah. Under The Quilt Of Night.

Connecting

A. Demonstrate an understanding of theatrical terminology.

Creative Strategy
- Listing
- Making choices

The teacher will have students create a vocabulary test of dramatic terms.

Activity
The students will create a vocabulary test on dramatic terminology. The students could use matching, fill in the blank, and multiple-choice items.

Resources
Blank, Carly, and Roberts, Jody. Live On Stage. Dale Seymour Publications, 1997.

B. Use performance skills to act out familiar stories

Creative Strategy

- Establishing constraints from which to begin
- Personalizing

The teacher will use a familiar story as a jumping off point to have students create short scripts.

Activity

The students will create short scripts based on great American Tall Tales focusing on characters such as Paul Bunyan, Davy Crocket, Slu Foot Sue, and Pecos Bill. Have students brainstorm and collaborate to create their scripts.

Students can create a character and short monologue based on the idea of, "A nursery rhyme character or fairytale character, where are they now?" The students can create ideas about what happened after the rhyme or after their participation in the story. The students should be as creative as possible as they figure out the details of the character's life and what they went on to do.

Resources

Laughlin, Mildred, Knight and Latrobe, Kathy, Howard. <u>Readers Theatre for Children: Scripts and Script Development</u>. Libraries Unlimited, Inc., 1990.

C. **Act out different career and social roles in improvisations and theatre games.**

Creative Strategy
- Establishing constraints from which to begin
- Generating ideas
- Making choices
- Improvise

The teacher will use theatre games to act out career and social roles.

Activity

Play a quick warm up game where students are given secretly an occupation. They must quickly act out a verb that would demonstrate that work. Let the students see if they can guess the occupation. A variation on this activity would be to let the student create a line that someone with this occupation would say without mentioning the occupation or being too obvious.

Have students create an occupation pantomime to use as a scene starter or beginning of an improvisation.

After being given a prop, the student has to use the prop to think of an occupation and act out an activity with it that is tied to that occupation.

Resources
Spolin, Viola. Theater Games For The Classroom: A Teacher's Handbook. Illinois: Northwestern University Press, 1986.

D. **Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.**

Creative Strategy
- Comparing and contrasting
- Making choices

Students will compare, contrast, and select a variety of music and to create movement pieces in class performances.

Activity

The students will listen to a variety of music, discuss, and select a piece of music to accompany a movement or dance piece for a class performance. For example, students could select music for a variety of movement pieces such as, the rats chasing the townspeople around Hamelin or the three little pigs running and hiding from the big, bad wolf.

Resources
A variety of music

E. Demonstrate an understanding of the collaborative nature of theatre.

Creative Strategy
- Brainstorm
- Collaborate
- Making choices

The teacher will create an Imaginary Theatre Project. The teacher will use the Internet and also bring in a collection of resources from actual productions, such as posters, programs, and publicity materials. The teacher can use the Internet and recorded performances to demonstrate to students the idea of collaboration.

Activity

Have students work in cooperative groups to have them plan an imaginary theater. The students will brainstorm names for their theaters, create logos, publicity materials, and posters for imaginary productions. The students can also create set and costume designs from plays read in class. The students could be given an imaginary budget and have to allocate the funds to the various needs of the production.

Have students examine the theater site at Knowitall.org.

Resources
Production posters, programs, publicity materials, the Internet
http://www.knowitall.org/kidswork/theater

F. Identify and utilize basic theatrical conventions (e.g., costumes, props, puppets, masks.).

Creative Strategy
- Making choices
- Personalizing

Discuss with students the use of masks as transformation in culture and the theatre. Show students a variety of masks from various cultures and time periods.

Activity

Have students create a mask for a character in a class-based project.

Have a dress up day where the students have to create a costume for a character and wear it to school.

Resources
Blank, Carla, and Roberts, Jody. Live On Stage. Dale Seymour Publications, 1997.
Gibbs, Andrea. Let's Put On A Show! A Beginner's Theatre Handbook for Young Actors. Meriwether Publishing, Ltd., 1999.
http://library.thinkquest.org/5291/index.html

VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

A. Demonstrate an understanding of theatrical terminology.

Creative Strategy
- Establishing constraints from which to begin
- Generating ideas

The teacher will use an imaginary situation to help students focus on appropriate audience behavior. The teacher will also guide students in creating a performance about audience behavior.

Activity

The students will write a letter to an imaginary friend who is going to attend their very first play. Have the students give the friend advice on how you behave for a theatrical performance.

Create a short little performance with the kids titled, "The top ten things not to do at a Performance." Students can create interesting narration and act out appropriate and inappropriate audience behavior.

Resources

B. Use performance skills to act out familiar stories.

Creative Strategy
- Structuring the activity to teach the process
- Brainstorm

The teacher will introduce the idea of a critic and have students write simple critiques of performances.

Activity

After discussing the job of a theatre critic and bringing in samples of a variety of reviews, have students write critiques of theatrical performances. For a pre-writing activity, have them interview each other about how they felt about the performance.

After seeing a performance, have the students create a poster or imaginary website for the play. Their project must include a description of the performance. Pre work could include brainstorming a list of adjectives and verbs that would help describe the performance.

Resources
Sample reviews
www. Know It All.org

C. Act out different career and social roles in improvisations and theatre games.

Creative Strategy
- Comparing and contrasting
- Reflection

The teacher will use a compare and contrast activity to help students respond to a performance.

Activity
After seeing a performance, have students create a diagram comparing them to a character in a performance.

Resources
Heller, Paul G. Drama as a Way of Knowing. Stenhouse Publishers, 1995.

D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.

Creative Strategy
- Reflection
- Questioning
- Brainstorm

The teacher will lead students in analysis activities to examine a performance.

Activity
Have students create a rubric for analyzing a class performance. Let them brainstorm and collaborate on what to include.

Have students select someone who they thought did an outstanding job on a class performance. Have them discuss in writing why they think they did such a good job. They can also write suggestions that would improve the performance. The students can also discuss how they did on a class activity or performance and brainstorm ideas and suggestions that could help them improve.

Resources
Spolin, Viola. Improvisation for the Theater. Illinois: Northwestern University Press, 1983.

VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

A. Demonstrate audience etiquette during theatre performances.

Creative Strategy
- Assuming alternate points of view
- Brainstorm
- Collaborate

The teacher will have students assume alternative points of view to explore a historical figure, significant event, or culture.

Activity

The student will act out time lines of important events and historical figures. Have students brainstorm, collaborate, plan ideas such as, the Revolutionary War, the history of communication or flight, the life of Doctor Martin Luther King Jr., or Abraham Lincoln.

Have students assume roles in a variety of folktale plays.

Resources

History textbooks

Gerke, Pamela. Multicultural Plays for Children, Volume 1: Grades K-3. Smith and Kraus, Inc., 1996.

Heller, Paul G. Drama as a Way of Knowing. Stenhouse Publishers, 1995.

B. Describe a theatrical experience in terms of aural, visual, and kinetic elements.

Creative Strategy
- Establishing constraints from which to begin
- Comparing and contrasting

The teacher will lead students in a discussion of common themes in dramatic literature.

Activity

After reading a wide variety of plays, the students will examine themes in dramatic literature and compare and contrast the user of the themes. Students may examine the idea of hero, transformation, good versus evil, journey and the idea of evil being punished.

Examine the elements of a fairy tale. Explore the many Cinderella stories across different cultures. Have them compare and contrast the traditional retelling to the Egyptian or Chinese version.

Resources

Cook, Wayne D. Center Stage: A Curriculum For The Performing Arts. Dale Seymour Publications, 1993.

Drama For Reading and Performance Collection One. Perfection Learning, 2000.

C. Compare their own emotions and actions to those of a character in a drama.

Creative Strategy
- Brainstorm
- SCAMPER

The teacher will lead students in brainstorming and scampering techniques to have students create a retelling of a story.

Activity

Have students create a short script based on improvisation or a familiar story. Have them brainstorm and experiment with scampering techniques to select an idea that would set the piece in a different time period or culture.

Have students collaborate to present familiar stories in creative and unique ways. For example, Cinderella could be set in the Wild West, or Jack and the Beanstalk could be set in the future. Students could also create prequels and/or sequels to familiar stories.

Resources

Bany-Winters, Lisa. On Stage: Theater Games and Activities for Kids. Chicago Review Press, Incorporated. 1997.

Grades 6-8

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

A. Identify the elements of dramatic structure within a script (e.g., plot development, rising action, foreshadowing, crisis, catharsis, denouement), using theatre vocabulary.

Creative Strategy

- SCAMPER

*The teacher will use the **SCAMPER** technique. Once the class is familiar with this technique you can divide the class up into groups, assigning each group a different element of SCAMPER. Read a short play, fairy tale, or myth/legend to the class.*

- o *Substitute - One group will have to substitute one of the important elements of the story, i.e. what would happen if Cinderella didn't lose her slipper but her panties (Maybe that is not appropriate for the public schools.) How would something like that change the story?*
- o *Combining – How can we combine the Aesop's Fables The Lion and the Mouse with The Tortoise and the Hair? Teacher could show scenes from Into The Woods to illustrate this idea.*
- o *Adapting – Turn Macbeth into a rap musical. Macbeth was adapted into the popular Scarface.*
- o *Modifying/Minifying - If we could add one element to the story, what would it be? If we could rewrite it without one element how would it effect the story? Example Snow White with only six dwarfs.*
- o *Put to other uses – How would you tell this story to nuclear scientists, pre-schoolers, surfer dudes? Also could you tell this story as a radio play or a pantomime?*
- o *Eliminate- What would Cinderella be without the fairy god-mother? It would certainly be more empowering to women because Cinderella would have to decide to disobey her step-mother and figure out a way of getting to the ball herself.*
- o *Rearrange – What would it do to the story to run backwards or in a non-linear fashion?*

Activity

The student will be able to use the various aspects of SCAMPER to increase their working knowledge of the dramatic elements of the script and how writer use them to create new stories out of old.

Resources

B. Create characters, environments, dialogue, and action through improvisation and writing, both individually and in groups.

Creative Strategy
- Establishing constraints from which to begin
- Improvise

Through the use of Bisociation, the teacher will force the student to think out of the box. Bisociation is the forced association of bringing two things not typically thought of as being related together to create a new idea. This can be used in new and exciting ways in improvisation.

Activity

The student will write down three nouns on separate pieces of paper. The student will also write down two main ideas, ethical choices or emotional responses. Put the nouns in one hat and the ideas in another. Students get with a partner and choose two nouns and an idea. They have five minutes to make up a scene. Example: An elephant and a chair meet and fall in love. That scene would give new meaning the old expression, "You always hurt the one you love!" (Also works with Standard 2E.)

Resources

C.

Creative Strategy
- See Content Standard II (Grades 6-8)

Activity

Resources

D. Compare and contrast film, television, and electronic media scripts with theatre scripts.

    Creative Strategy
- Establishing constraints from which to begin
- Comparing and contrasting
- Questioning

The teacher will obtain scripts for Diary of a Mad Black Woman, which should be available in both movie and play form. This is a movie that most kids like and so their interest should be high. Another play/movie readily available is Romeo and Juliet, which studied in Middle school. If you talk with the English teacher you might be able to do something cross-curricular.

    Activity

Students will create a Venn Diagram or Double-Bubble Map detailing the similarities and differences between the two forms. Students will think of reasons why the changes were made and write them down for further discussion.

    Resources

II. ACTING. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

A/B. Demonstrate acting skills such as memorization, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.

Creative Strategy
- Establishing constraints from which to begin
- Generating ideas

The teacher will play games, all sorts

Activity
The student will participate in each of the following games.

The Store. There are plenty of memorization games that are fun to do. Sit in a circle. One person starts and says: I went to the store and bought an……… Begins with the first letter of the alphabet and each person adds another letter. I went to the store and bought an apple, a banana, a carrot, a donkey, etc.

Animal Name Game. This works well at the start of a semester when people do not know each other well. Like the previous store game, actors sit in a circle. The first one says, "Hi my name is Wally the Wombat (If his name is really Wally.). The second person says, "This is Wally the Wombat and my name is Harriet the Horse. This goes on until everyone has said their name. I let the first few people go around again so that we could test their memory as well. If they have done well, the teacher will get everyone to switch places so that no one is next to their previous neighbors. The teacher will then ask actors to go around and say everyone's name and animal again.

Sensory Recall- Have everyone sit down at their desks. Tell them to imagine that in front of them there is a cup or glass of their favorite beverage. Have them reach out and feel the glass. Is it warm or cold? How heavy is the cup or glass? Ask questions that relate to the five senses. Ask them to think of the drink with as much detail as possible. Make sure that they are creating a realistic cup. For homework ask them to remember a room and they will explore it in front of the class. Have them write down as much detail as possible. It can't be a room that they visit now but one from a memory.

Concentration – There is no better, more fun game than Sausages. Divide the class into two groups. Team 1 has someone sit in a chair. Team 2 sends three members to stand in front of the Team 1 player. Team 2 has to ask the sitter all sorts of weird questions. The sitter can only answer with the word "sausages." The sitter can not laugh. If she does, a point goes to the other team. If she lasts a minute, her team gets the point. So, "What's up your nose?" can only be answered with "Sausages."

Another fun laughing game is "Monkeys in the Museum." Everyone strikes an interesting statue pose. When the leader says, "Museum is closed." Everyone jumps and dances around. The leader then says, "Museum is open." Everyone freezes again. Do this a couple of times, and then choose a monkey. After everyone is dancing around, the leader says, "Monkeys in the Museum!" Everyone freezes and the monkey(s) come out. They jump around trying to make the statues laugh. If they succeed, the statues then become monkeys in the next round. The game continues until only one statue remains. There is no touching and the statues must have their faces uncovered and their eyes open. This game is a favorite but gets pretty noisy.

Breath Control – What could be better than doing seven lines of blank verse in a single breath? Have students memorize a monologue or a sonnet from Shakespeare. See how far they can get before they need a breath. If they can do the seven lines have the students work on vocal expression.

Vocal Expression – See Standard 3A, the sound project, which creates a radio play for the class. Another exercise could be to hand out lines of dialogue and have actors come up with ten different ways of saying that line. You might start out with five ways and have them build up to ten.

Isolated body parts – Have students show various emotions with different parts of their bodies. Can we show anger with our toe? They should probably not be facing each other when they are doing this exercise or else they might feel too self-conscious. Another good exercise is Apple Picking. Actors face out and the teacher tells them to reach for an apple. The next round, tell them to vary the speed. Ask them if it meant something different to them. Ask them to reach for the apple with different emotions. "The apple is poisoned but it is so beautiful that you can't help but reach for it." "The apple is very delicate and will melt if you don't pick it gently."

Resources

C. Analyze descriptions, dialogue, and actions in order to articulate and justify character motivation.

Creative Strategy
- See Dontent Standard 8A (Grades 6-8)

Activity

Resources

D. Create and justify characters and roles on the basis of their own observations of people's interactions, ethical choices, and emotional responses.

Creative Strategy

- Assuming alternate points of view

The teacher will relate the characters life to the actor's through similarities and differences.

Activity

A Day in the Life – The student will write down everything that her character does in a day, from brushing her teeth in the morning through saying her good night prayers before bed. This gives the actor an idea that their character is so much more than the thirty lines that she says onstage.

A Mile in his Moccasins. The student will live his characters life for an hour or two. How does he get ready for school or work? This is good for the student who needs to live out a situation.

Head, Heart, Hands. The student will write out what their character is thinking, what their character is feeling, and what his character is going to do about it.

Resources

E. Act as an improvised or scripted character in an ensemble.

Creative Strategy
- Establishing constraints from which to begin
- Personalizing
- Improvise

The teacher will make the actors live and breath together in an acting exercise.

Activity
The Madman. The student will work with others and react naturally in an ensemble. This exercise is a little advanced but can be very effective. You do need an accomplice. The scenario is that everyone in the class is going to a party. They all know each other and they might be related. Brothers and sister or employees for a certain company are perfectly acceptable. In fact all good parties have an interesting mix of people. Have them work on relationships by letting the actors roam around and talk. They have to be in character so they can't talk about their real lives. One person is chosen as the host of the party. She greets everyone when they enter and gets them refreshments. Let this go for about twenty minutes and then discuss their characters with them. For homework, actors have to write down a character history. The next day they start off the scene as usual but tell the actors that you will be giving them directions and they are just to stay in the moment and react as their character would. After about ten minutes give a note to the host that reads:

"Go to the phone and pick it up. Tell everyone to be quiet so you can hear the phone call.

"Yes, officer, this is Mary Rogers (or whoever she is). Yes I was married to John Smith. He escaped from prison yesterday. He killed a guard. No I wasn't planning on going out. Alright. Thank you officer..."

Hang up phone and say to guests. I used to be married to John Smith, who killed three people in an armed robbery. I testified against him at his trial and he swore he would get me. He escaped from prison and the police think he might be on his way here. They told me to remain here and remain calm."

Let the improvisation continue. Hand another person who is entering this note to read.

"Mary, weren't you married to that nut John Smith? You know he escaped from prison. I just heard a report that he was seen in the city."

Let the improvisation continue and then hand this note to someone who is entering.

"Mary, where is your doorman. I borrowed five bucks from him the last time I was here. I thought he would be here but there is no one in the lobby."

After about a minute, give Mary Rogers this note.

"Go to the phone and pick it up. Tell everyone to be quiet so you can hear the phone call.

Yes, officer, this is Mary Rogers. He was seen in the neighborhood. I think he might be in the building, the doorman is not downstairs. Yes officer, no one is to leave the apartment, yes I will tell them. Please hurry. Thank you."

Wait no longer than a minute. The actors should be pretty tense now and then have your accomplice bang loudly on your door. This should scare everyone but they will be in the moment. After a minute or two have everyone sit down and talk about their experience. Tell them that they were truly in the moment and working as one. Point out that everyone reacted differently depending on their character and talk about what choices their character made when it became dangerous. This is a very powerful acting lesson; just make sure that no one has a heart condition.

If you feel this is too intense, SCAMPER it.

Resources

III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

A. Explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate for scripted and nonscripted theatre.

Creative Strategy
- Giving varied entry points
- Assessing way that honor diversity

Design is particularly suited for the visual/special learning styles. The teacher will use various hands on activities which involve the student's multiple learning styles.

Activity

After explaining concepts that are needed for the understanding of the technical aspect, the teacher will give an activity that is hands on.

For Set Design, Teacher reads a short poem (Bertolt Brecht's To My Mother, but any visual poem will do.) The students will draw the scene. They must explain and justify why they drew it the way they did.

Another activity is called Scenery Doodle. Students have to draw something about the scene for five minutes. They cannot stop moving their pen for the whole time.

For Lighting, The teacher obtains gel books and gel guides from Rosco. Each group gets a set. The teacher will write down several types of scenes and each group must pick one out of a hat and design the lights using the gels for the scene. Each group makes a presentation for the class where they must explain and justify their ideas.

For Properties, Teacher collects a bunch of junk and gives out packages of five to ten objects along with scotch tape and glue. The students are given ten minutes to put together a space gun in groups of four.

For Costumes, Teacher brings in newspaper, construction paper, markers, and masking tape. Groups have ten minutes to put together a costume on one of their members. A fashion show is the last activity of the day.

For Makeup, The students will work individually. Each person is given a blank white piece of paper and three sheets (different colors) of construction paper, three markers and glue. They have to create a mask of a Zoolab from planet Zoorgon.

For Sound, The students will work together to create a short radio play based on a well known fairy tale. The play has no movement only voices and sound effects. Students do all sound effects and background music with their voices.

Resources

B. Analyze improvised and scripted scenes for technical requirements and justify their choices.

Creative Strategy
- Brainstorm
- Generating ideas
- Questioning

The teacher will lead a discussion about the technical activities which are centered around either scenes the students have created or movies that they are watching in class.

Activity

For scenes that have been created, the students will talk about the environment and how they would create it onstage.

Another idea would be to see scenes from movies and ask the students to talk about the different technical aspects. Many DVDs have special features on the design aspects. The students will watch these and discuss how they would do that effect differently. Ask why the technicians created the effect in that way instead of another way. (This also addresses Standards 6 B,C,D)

Resources

C. Construct designs using visual elements (e.g., space, color, line, shape, texture), aural qualities (e.g., pitch, rhythm), and design principles (e.g., repetition, balance, emphasis, contrast, unity).

Creative Strategy
- Establishing constraints from which to begin
- Collaborate
- Making choices

The teacher will lead the students through all the steps of a design culminating final project in design.

Activity

The student will help create a design for a haunted house (tech section should be started about six weeks before Halloween.) Each student in each group will choose a different aspect of the technical process and design it i.e., models or drawings of the set, costumes, props, lighting, sound, and makeup for their projects. Students will have to research different time periods and such. (See Standard 5.) This activity should be going on while the teacher is teaching about the different aspects of Design.

Resources

D. Design coherent stage management, promotional, and business plans.

Creative Strategy

- Justifying with reasons
- Collaborate
- Problem solving

The teacher will stress interpersonal social skills to come up with a business plan.

Activity

For final Scene Design project, the students will also have to plan out a budget. Each team will be given an imaginary $10,000. They have to justify their spending and plan a budget detailing just how the money is spent (Business Plan).

Resources

IV. DIRECTING. Directing by organizing rehearsals for improvised and scripted scenes.

A. Respond appropriately to instructors' directions and side coaching in improvisations, theatre games, and other theatre activities.

Creative Strategy

- Making choices

The teacher will model the role of the director during classroom exercises.

Activity

During rehearsals for productions and class projects, actors must listen to the director. The students will follow the blocking of the director to create a story.

Entrances (to be done after students learn about blocking. See Standard 6A.)The teacher will put a chair center stage and give the student the following stage directions – Enter Right. Cross up of the chair, stop at chair. Look right, left, right. Sit in chair. Look left, right, left. Get up. Exit stage left. The students will come up with a reason for doing those directions and act out the stage directions as given.

Resources

B. Explain the roles of the director and the production staff in theatre.

Creative Strategy
- Structuring the activity to teach the process
- Problem solving

The teacher will, through a variety of word games and puzzles, help students learn the roles of the production staff.

Activity
The students will complete a variety word searches and crossword puzzles which will introduce them to the various jobs in the theatre.

Students are given actual playbills and are asked to find out who worked on the production. They are usually surprised to find out that many people work on productions that are never seen.

Another fun activity is to create a memory game with the job on one card and his/her job on the other.

Resources

C. Direct rehearsals of scripted monologues, scenarios, scenes, or short plays for informal or formal performances.

Creative Strategy
- Making choices
- Communicating to an audience
- Reflecting

The teacher will give the students an opportunity to direct in small exercises.

Activity
By looking at the focus ideas in the lesson on theatre vocabulary, Standard 6A, the student will create scenes with a variety of ways to focus the audience's attention. Teacher divides class into groups of four, one functioning as the director. Have each group come up with a scene where focus changes 3 times by the blocking. The teacher could also give each group a simple scene if they haven't worked on creating scenes yet. After watching the scene, the students will guess how the focus shifted and if there were natural transitions.

Resources

V. RESEARCHING. Researching by using cultural and historical information to support improvised and scripted scenes.

A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.

Creative Strategy
- Establishing constraints from which to begin
- Seeking
- Making choices

The teacher will help the students apply their researching skills on a project.

Activity
The students will, while working on their haunted house projects, apply research their designs. There are three main categories in set design; time period, setting or climate, relationships between characters. All students are required to bring researched information to the group. They are graded on how they incorporate their research into their designs. For instance costumers would find clothes from the period and then they would alter it to be for a ghost from the period. Property masters would find appropriate gruesome device and then figuring out how to make it actor safe.

When the students are working on characterization, especially for roles that will be performed in a show, they will research aspects of the time period, place or any other aspect. Actors in Annie could research the Depression, orphanages in the 1930's, dress styles, forms of entertainment, or a zillion other things. The students will sit in a circle and share their research. After they have shared, they need to talk about how they will incorporate their research into their characterization. How's that for a higher order thinking question?

Resources

VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.

Creative Strategy
- Structuring the activity to teach the process
- Reflecting
- Making choices

The teacher will teach the geography out of the stage by making the students move around the acting space.

Some of the most important vocabulary that a student needs to know is the geography of the stage and terms associated with blocking. Here is a self-contained lesson, using only one class period and is fun for the students to participate in. There are some handouts that follow the class that could help the students remember the vocabulary.

Activity
Hook - When is right, not right? Or more specifically, when is right, left? And the answer is….when you are on the stage. Can anyone explain that? (This gets them interested because the statement is nonsensical.)

The teacher will explain the nine major points on the stage by moving around the stage. (This incorporates visual, and aural skills because the watch my movements and then repeat the word after the teacher says it.)

The students will get onstage and go into the stage area called out by the teacher. They need to get there as fast as possible. The teacher then repeats the above presentation/practice parts with the way the actor faces on stage i.e. ¾ right. The teacher will play this like Simon says. If the student faces the wrong direction or goes to the wrong place on stage, they are out.

The students will go on the stage one at a time while the teacher gives him/her directions. This time it is a lot slower as to not intimidate the students.

Assessment - Each time the actors go on stage after this lesson, they will receive stage directions. This will very quickly reveal when an actor is unsure of his/her stage directions.

Resources
BLOCKING ONE

Blocking is how the director moves the actors around the stage. Here are some useful terms.

- ➢ Upstage - Place on the stage furthest away from the audience.
- ➢ Downstage - Place on the stage closest to the audience.
- ➢ Stage Right - The actor's right.

- ➢ Stage Left - The actor's left.
- ➢ Full Front - The performer is facing the audience.
- ➢ One-Quarter Left - The performer is halfway between full front and Profile Left.
- ➢ Profile Left - The performer faces left with his profile to the audience.
- ➢ Three-Quarter Left - The performer is halfway between Profile and Full Back.
- ➢ Full Back - The performer has his back to the audience.
- ➢ Three Quarter Right - The performer is halfway between Full Back and Profile Right.
- ➢ Profile Right - The performer faces right with his profile to the audience.
- ➢ One-Quarter Right - The performer is halfway between Full Front and Profile Right.
- ➢ Cross - To move from one place to another onstage.
- ➢ Cross In Back Of Or Above - To move on the upstage side of a person or property.
- ➢ Cross In Front Of Or Below - To move on the downstage side of a person or property.

BLOCKING TWO

- ➢ Counter - To move slightly or change position to balance the stage after another person has made a cross.
- ➢ Take Stage - To assume a dominant position onstage, which is usually full front or a one-quarter body position.
- ➢ Give Stage - To take a less dominant position onstage, which is usually a three-quarters or full back body position.
- ➢ Move In, On, Or Onstage - To cross towards the center of the stage.
- ➢ Move Out, Off, Or Offstage - To cross away from the center of the stage.
- ➢ Make An Open Turn -To turn toward the audience so that the spectators see the front of the performer.
- ➢ Make A Closed Turn - To turn away from the audience so that the spectators see the back of the performer.
- ➢ Open Up - To turn more toward the audience.
- ➢ Turn In - To turn away from the audience.
- ➢ Turn Out - To turn toward the audience.
- ➢ Cheat -To move slightly to improve the stage picture or to turn more toward the audience for better audibility.

- ➢ Cover - To stand in front of someone, an object, or a movement so that the audience cannot see it.

- ➢ Focus - To look at a person or object.

- ➢ Steal - To move onstage without attracting the audience's attention.

- ➢ Steal A Scene - To attract attention that should be on another actor.

- ➢ Upstage Another Performer - To cross deliberately to a place upstage of another actor and assume a full front or one-quarter position, thereby forcing the other actor to turn to a three-quarter position in order to talk with the upstager.

Focus - There are many ways to shift the focus in a scene. Here are a few.

1. Assuming a Full Front position.
2. The highest or tallest person onstage will have the focus.
3. An actor downstage or center stage receives focus.
4. Brightly colored or lightly colored costumes have more focus.
5. Placing an actor in a spotlight.
6. Everyone onstage looks at one actor will give him focus.
7. Movement and gesturing will attract attention.
8. Speaking when others are quiet.
9. A person who is alone receives the audience's attention.
10. A contrasted person receives attention.

B. Compare theatre to visual arts, dance, music, and other disciplines.

Creative Strategy
- Comparing and contrasting

The teacher will have students study films so that they are able to compare the disciplines.

Activity

The student will watch videos, DVDs, and/or listening to CDs as a basis for discussion. Shakespeare is the best source because his plays have been done in a variety of ways. Romeo and Juliet is the play that comes to mind or A Midsummer's Night Dream. Both plays were made into ballets with musical scores. Romeo and Juliet was also adapted into the Broadway musical A West Side Story. The teacher will pick a scene from the play and watch the different versions of it. If the teacher picks old versions versus new versions then you can also talk about how culture and society has changed. There have also been many paintings that depict scenes from Shakespeare. The student will compare and contrast the different forms and versions of the story.

Resources
http://www.english.emory.edu/classes/Shakespeare_Illustrated/plays.html

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C. Compare and contrast different career and social roles in improvisations and theatre games.

Creative Strategy
- Establishing constraints from which to begin
- Improvise

The teacher will set up different scenarios for the student to act out.

Activity

The student will perform acting games and/or exercises such as "Dubbing", "Gibberish #6 – Foreign Language", Man on the Street" or "What I do for a living" from Improvisation for the Theatre.

Resources
Viola Spolin, Improvisation for the Theatre, Northwestern University Press

D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.

Creative Strategy
- Problem solving
- Making choices
- Communicating to an audience
- Reflecting

The teacher will ask students to use higher order thinking skills to combine different art forms to enhance a scene.

Activity

The students will watch a scene from a movie and break it down into the different components. For instance, the students will look at the choreography in a fight scene or a dance number. Ask how that enhances or detracts from the scene. Call the classes' attention to the sound track. Ask them to close their eyes and listen to the music. Does it enhance or detract from the scene?

The students will incorporate at least two other at forms into the scene they are working on. They can play music to underscore the scene or include some choreographed movement.

Resources

E. Demonstrate an understanding of the collaborative nature of theatre.

Creative Strategy
- Structuring the activity to teach the process
- Questioning

The teacher will ask theatre practitioners to come to the class and discuss the collaborative nature of theatre.

Activity

Invite actors, directors, and designers to come down and talk to your class about their contributions to the theatre. Ask them to talk about the collaborative nature of the art form. Questioning is a very creative technique. Have students think of questions or the teacher can ask questions of the theatre professional and the class.

Take a trip to the local theater and see all the technical aspects and how they work together. If this could be scheduled during a performance, the effect on the students will be more long lasting.

The student's will share their own experiences and how they experienced the idea of collaboration.

Resources

F. Identify and utilize basic theatrical conventions (e.g., costumes, props, puppets, masks).

Creative Strategy
- Making choices
- Collaboration
- Reflection

The teacher will bring in a variety of theatrical conventions for the student to explore and experiment with in other words – It is play time!

Activity
Bring in a box filled with different costume pieces. The students will get into groups and create a scene using the costumes. Ask how the costume box changed the way they approached the scene.

The students can experiment with other conventions including masks, puppets, or props.

Resources
Box o'stuff.
There is a good description of how Charles Chaplin developed his character of the little tramp in his autobiography.
Look at the activities for Standard 3A.

Note: It is advisable not to use hats especially if there is a lice problem at your school.

VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

A. Use appropriate audience etiquette during theatre performances.

Creative Strategy
- Questioning
- Comparing and contrasting
- Elaboration

The teacher will have students define proper audience etiquette through a series of questions. Ask students what is proper behavior in school? Ask them what is proper behavior at a basketball game? Ask if the two behaviors are the same? Ask what is proper behavior at a movie theater? Ask what is proper behavior for a live performance? Ask if the two behaviors are the same. Ask why they are different?

Activity
The students will come up with a Venn diagram about the movie theatre and live performance etiquette. The students will create a scene about proper and improper audience etiquette. The students will model appropriate audience etiquette during the viewing of class scenes.

Resources

B. Analyze and critique theatrical publications and dramatic texts.

Creative Strategy
- Structuring the activity to teach the process
- Comparing and contrasting
- Justifying with reasons

The teacher will bring in examples of theatre books and dramatic texts and help the students to analyze them. Define the difference between "fact" and "opinion. Read and discuss professional theatrical reviews. Review parts of the script (Standard 1A). The teacher will hand out copies of a simple script.

Activity
The student will review a simple script. Ask if a theatre textbook needs to be reviewed in a different way than a play. The students will define the other things they should look for and discuss in a review. The teacher will hand out writings by Brecht, Meyerhold, or Stansislavski and ask them to review his writing.

Resources
Various scripts and writings by theatre directors, designers, actors.

C. Analyze and critique theatrical productions, both live and electronic.

Creative Strategy
- Structuring the activity to teach the process
- Problem solving
- Justifying with reasons

The teacher will lead a discussion to guide the students through the critique of theatrical productions.

Activity

The student will explore the difference between reviewing a book and reviewing a play. Aristotle talked about the six parts of the drama; plot, character, thought, diction, music, and spectacle. The first three both book and performance would be similar. The last three parts could only be experienced in a live (or taped) production. The students will watch a live or taped production and write a review based on what they saw. (Don't let them spend their whole review discussing the plot.)

Resources

D. Analyze a classroom performance on the basis of characterization, diction, pacing, and movement, and then make suggestions for improvement.

Creative Strategy
- Assessing in ways that honor diversity
- Establishing constraints from which to begin
- Reflecting
- Developing fluency

The teacher will provide and affirmative and supportive climate. The teacher will define criteria for talking about class work. The teacher will make a list of things audience can talk about.

Activity

The student will frame all criticism in a positive manner. All criticism must be of potential use to the actors to make the scene better.

Resources

VIII. RELATING TO HISTORY AND CULTURE. Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal or formal productions.

Creative Strategy
- Establishing constraints from which to begin
- Assuming alternate points of view
- Comparing and contrasting
- Exploring change

The teacher will use empathy to help the student realize that we are all connected frees us and makes us more creative. The teacher will take a topic from theatre history and apply it to the theatre, TV, and movies of today.

Activity
Greek- Discuss Aristotle and his six parts of the drama. The students will describe a movie in those terms. Greek comedy was very political in nature. The students will create a political comic scene about their school.

Roman- Talk about stock characters of the Roman period. Watch a scene from *A Funny Thing Happened on the Way to the Forum*. The student will describe the characters that fall into this category. Have them create a new stock character. The student will create a scene using stock characters.

Elizabethan – Good discussion of ghosts and creepy things in Shakespeare. Watch a couple of versions of the witches scenes from *Macbeth*. The students will discuss how they would make the witches real today.

Resources

B. Analyze the relationship of historical and cultural contexts to published plays and improvisations.

Creative Strategy
- Establishing constraints from which to begin
- Assuming alternate points of view
- Questioning
- Reflecting
- Making choices

Teacher will have a priority list auction.

Activity

Hand out priority list. The students will look over it for a few minutes and then start the bidding. Only in $50.00 increments should be allowed or else it will take all day. After the bidding has ended, the teacher will discuss the choices that famous theatre artists made in their own life. In this discussion the teacher can talk about political, social, and cultural pressures. Shakespeare left his home and his family. Moliere had to jump through hoops to get *Tartuffe* past the censors. Meyerhold was shot in prison for his views on the theatre.

Resources
Handout

You have $1,000.00 to bid on the items below. What would you spend your money on.

1. Have a lot of friends.

2. Have a big house.

3. Have a fancy car.

4. Have a complete new wardrobe.

5. To be able to party every night.

6. To have a job that you love everyday.

7. To have a job that pays over $100,000.00 a year.

8. To have a wonderful husband or wife.

9. To have a great family.

10. To have your health.

11. To have all the toys you would like.

12. To be able to give your family what they want.

13. To be rich.

14. To be powerful.

15. To be famous.

C. Analyze and explain the relationship of historical and cultural contexts to acting styles.

Creative Strategy
- Comparing and contrasting
- Structuring the activity to teach the process
- Establishing constraints from which to begin
- Questioning
- Reflecting

The teacher will examine different acting styles and compare them to our own period by questioning. (Probably most students will not even realize that there are different acting styles.) Handout Aristotle's description of what a good actor does (Handout is included.).

Activity
The student will read the handout. The student will discuss if Aristotle thinks differently about what makes a good actor than we do. (The answer should be no. It is interesting to get their reaction when they realize that theatre hasn't changed in 2500 years.) Show them the scene from On the Waterfront, where Marlon Brando says he could have been a contender. He has a lot of makeup on and his acting is very stylistic. Ask them if that was good acting. (The answer should be no.) Tell them that Brando was considered the greatest actor of his time. Women would faint when they saw him onstage. (There was a room specifically for fainting women when Brando was in A Streetcar Named Desire on Broadway.) Ask them if people were just stupid back then. (The answer should be no.) Then maybe it was the culture of the time. In each time period the culture influenced the acting. Greek big theatres led to a different acting style there was also no bloodshed onstage because the Greeks didn't like it. The Romans liked it so we saw lots of blood. How did the Shakespearean playhouse influence the acting style. If your students are up to it have them look at different parts of Miss Julie. There were many things that the audience never saw onstage before (a man in his undershirt for one) Ibsen and his beliefs on women's rights social issues portrayed openly for a puritanical society.

Aristotle said this in a book called The Poetics. In it he wrote:

> *"....in composing, the poet should even, as much as possible, be an actor; for, by natural sympathy, they are most persuasive and affecting who are under the influence of an actual passion. We share the agitation of those who appear to be truly agitated - the anger of those who appear to be truly angry."*

Hence it is that poetry demands either great natural quickness of parts, or an enthusiasm allied to madness. By the first of these we mold ourselves with facility to the imitation of every form; by the other, transported out of ourselves, we become what we imagine."

Resources
Handout

1.	Paraphrase the above two paragraphs so that one of your friends could understand it.
2.	How is modern acting similar to the acting in Aristotle's day?
3.	What is different?
4.	What does that say about us?

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

A. Analyze scripts to describe the relationship among the structural elements and the impact of changing one or more of them.

Creative Strategy
- SCAMPER
- Developing fluency-generating ideas

Activity

Prior discussion on the structural elements needed. Set up the classroom into stations with each having a very short script (1-2 pages.) Ask students to visit as many stations as possible within the designated time. At the ringing of the bell begin rotating students (counter clockwise every 3 minutes. Between each 3-minutes rotation have student journal their ideas about the scripts for 1 ½ minutes-paying particular attention to the structural elements of each play. After the rotation time is complete have students select three to four plays they particularly liked. Have students use the SCAMPER technique to change two elements about the 3 or 4 scripts they selected.

Resources
- Class set of very short scripts (have more scripts/stations than students)
- Bell/buzzer
- Guided journal sheets that contain the dramatic structural elements

B. Construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to the audience.

Creative Strategy
- Brainstorming
- Personalizing

Activity
Class will divide into groups and compete to list the most fairy-tales and nursery rhymes. Students will select one character from a fairy tale and using a Venn Diagram list how they are like one of the characters. Students will write a variation of a fairy tale- creating a Fractured Fairy tale. Students must insert the self/like character into the story. This Fractured Fairy Tale tells the story from a different point of view. (Example The Three Little Pigs as told by the Big Bad Wolf on trial or Cinderella told by the glass slipper). Students will create a final draft version of the Fractured Fairy Tale. Students will host a staged reading of their Fractured Fairy Tale. During the rehearsals for the staged readings student will gain feedback from the actors regarding their play.

Resources
- BULLWINKLE movies
- STINKY CHEESE MAN and other fairy tales (book)

C. Work individually or in groups to create and perform short plays that are based on familiar story plots and/or current events.

Creative Strategy
- Decide with reason
- Deductive reasoning

Activity
Have students read the obits in a current newspaper.
Ask students to create a monologue about how the person passed away/died using information given in the obituary. Students should be able to justify the choices they make in developing the monologue.

Resources
Obituary section of the newspaper for several weeks

D. Adapt a theatre script for video.

Creative Strategy
- Assuming alternative points of view
- Communicate to an audience

Activity
Have students choose the scene from WIZARD OF OZ and WICKED scripts. Have students develop a scene that assumes an alternative point of view than those explored in the two scripts.(Perhaps as Toto) Have students storyboard their scene for film. Review film shots and use of camera equipment. Have students film scenes. Invite another class to viewing.

Resources
- Drew's Script-O-Rama http://www.script-o-rama.com/table.shtml
- The Grimmerie from WICKED.
- Camera and video equipment

II. ACTING. Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

A. Demonstrate acting skills such as memorization, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.

Creative Strategy
- Personalization
- Group response
- Communicate to an audience

Activity
Prior lesson present SALUTE TO THE SUN warm-up to students. Students will form small team to design a complete a physical, vocal warm-up regiment and personalized tongue twister. Each warm-up regiment should consist of vocal and physical warm-ups. Explore different types of movement (e.g., Body centering, leading with different body parts.) Identify the elements of vocal quality (e.g., Volume, rate, pitch) and elements of diction (e.g., Articulation, pronunciation, enunciation.) Execute breathing exercises. Group should create an original tongue twister that uses attributes from each group members. (Names, favorite color, etc.) Recite as a group the tongue twisters. Present your warm-up regiment and have the class participate.

Resources
- Salute to the Sun websites: http://www.yogajournal.com/morningpractice/sun1
- http://www.samadhi-yoga.com/sunSalutationPopup.php

B. Compare and demonstrate various classical and contemporary acting techniques and methods.

Creative Strategy
- POV
- Compare and contrast
- Socratic seminar

Activity
Prior lesson students research classical and contemporary acting techniques. Students prepare a roundtable discussion as one of the great theatre-acting theorists-Constantine Stanislavski, Uta Hagen, Sanford Meisner, Lee Strasberg or Stella Adler. Students should be prepared to discuss each theorist's method. Using the Socratic seminar method students will have to answer the essential question as selected theorist: How do you get an actor to give a believable performance?
Using a graphic organizer compare and contrast the different methods of theses theorists.

Resources
- Information on theorists
- Socratic seminar format

C. Analyze the physical, emotional, and social dimensions of characters found in a variety of dramatic texts.

Creative Strategy
- Predict Alternatives
- Opportunity to make choices

Activity
Have students read a play as a class (Diary of Anne Frank, Flowers for Algernon.) Have students create a different ending for the play to perform. Students must justify and analyze the choices they made for the alternative ending. Students must create character bios for selected characters from each play. Map the range of human emotions through physical, vocal, and sensory exercises that each selected character experiences.

Resources
- Class set of two plays
- Character bio prompt questions
- Emotional Map/graphs

D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable characters in improvised and scripted monologues, scenarios, scenes, and plays.

Creative Strategy
- Problemsolving/establishing constraints
- Decide with reasons

Activity
Have student teams draw numbers (1-12). Students create an original age-appropriate two (2)-person scene for performance. All scenes must take place at the time of day selected--AM/PM their choice. Scenes must solve a problem that would occur at that time of day. Find the character's emotional spine. Define the character physically. Attribute a special physicality to your character and justify your choices. (Ex. facial tick) Rehearse the scene. Perform the scene for peer and teacher feedback. Rehearse the scene with adjustments from feedback. Perform a final version of the scene.

Resources
Number cards

E. Act in an ensemble to create and sustain characters that communicate with an audience.

Creative Strategy
- Decide with reasons
- Reflect and consider/communicate to an audience

Activity
PEOPLE PICTURES -Students will use pictures as inspiration in creating characters, and interact with others as their characters. They will try to determine which picture the other participants used for their inspiration after interacting with them. Students spread themselves out in the room, so that each person has enough space to think without distractions. The teacher passes out a picture to each student, explaining, "DO NOT let anyone else, even me, see your picture. You have three minutes to look at the person in your picture and become that person. Decide what kind of personality he or she has, how old the person is, what kind of life they lead, etc. Use the picture to help you decide. Are there details about the person's clothes, their surroundings, their face which give you ideas? Try to create a "story" for this person, as well as a voice, mannerisms, attitude. All of your characters will attend a party at the end of the three minutes." The students should not talk to one another before the three minutes are up. At the end of the three minutes, the students hand in their pictures. As soon as they hand in the picture, they transform into their character. The teacher explains that they need to talk to the other characters, as if they are at a party. The students should attempt to talk to everyone else, and try to remember things about the other characters. The party lasts five to ten minutes, depending on the number of students. At the end of this time, the teacher asks everyone to discard their characters and become himself or herself. The teacher then shows the students the pictures that were used, and asks the group to identify whose character matches with the picture. (Don't tell the students that this will happen ahead of time. The temptation of "fooling" everyone is too great to resist for some people, and these people will purposefully make their character unlike their picture if they know there will be guessing.) The group should discuss their reactions to their pictures, and to others' as well as how everyone developed their character.

Resources
- Pictures of people, as many as Participants (see Notes)

Note: The pictures can be cut out of magazines, and then pasted onto poster board for stability. Try to get a good assortment of people - all ages, races, levels of attractiveness, and don't put any famous faces in the bunch. The more interesting the setting and the appearance of the person, the more there is for the students to use for inspiration. Remember, there are no wrong answers - but the students should commit to "being" the character and picture.

III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

A. Explain the basic physical and chemical properties of technical theatre (e.g., light, color, electricity, paint, and makeup).

Creative Strategy
- Structure the activity to teach the process.
- Making choices

Activity
Lesson follows prior discussion and introduction about technical staff in the theatre . Students must assume technical jobs in the theatre----Lighting technician, Sound Board Operator, Make-up artist, Set designer, etc. Students must teach an introductory lesson as this master technician.(Example- Light Board operator will discuss the properties of light and introduce the McCandless Lighting System)

Resources
- http://en.wikipedia.org/wiki/Stage_lighting
- http://www.mts.net/~william5/sld.htm (Stage Lighting)

B. Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.

Creative Strategy
- Problemsolving
- Decide with reasons
- Ask fort he context of on-going work

Activity
What are production requirements? Students will form small producing companies. Each company will be producing a series of Greek plays. Companies will conduct a short script analysis of the plays focusing on the technical requirements of the script. Design, draw and color (on paper) a set design for the opening scene. Design, draw and color costume sketches with written or verbal justifications. Discuss and identify sound requirements for the plays.

Resources
- Greek texts/scripts- class sets
- Paper
- Colored pencils/markers

C. Construct designs that use visual and aural elements to convey environments that clearly support the text.

Creative Strategy
- Problemsolving
- Decide with reasons
- Ask fort he context of on-going work

Activity
What should the set look like for our production? Continuing from the previous activity students will now design a model set for theses plays. Students will design shoebox versions of these sets. Students discuss the elements that create a play's environment. Students should discuss: What are the aesthesis functions of light and sound? Design and construct a set model based on the selected play(s).

Resources
- Greek texts
- Model set building supplies
- Shoebox

D. Design coherent stage management, promotional, and business plans.

Creative Strategy
- Problemsolving
- Decide with reasons
- Ask for the context of on-going work

Activity
How should we market/advertise for the show? This project may continue with students designing the promotional elements for these series of plays. Students define the role and responsibilities of a Stage Manager, and a Producer. Students will design logos for their company, students may create a unifying element that links all of the plays –creating a general advertising plan. Students will create commonly used stage management forms based on models. (e.g. audition forms, sign in sheet, etc.) Design and create a poster advertising the series of plays. Design and create a playbill the series of plays. Write a press release for print and for electronic media for a published or original play.

Resources
- Sample playbills
- Sample posters
- Sample forms BACKSTAGE FORMS ISBN
- Sample logos
- Computer access

IV. DIRECTING. Directing by organizing rehearsals for improvised and scripted scenes.

A. Describe and demonstrate appropriate responses to a variety of directing styles.

Creative Strategy
- Fluency –generating ideas
- Elaboration, adding details
- Flexibility
- Exploring changes

Activity
Students will understand the responsibilities of a director with this theatre game- Director's Cut- This game is played with 6 to 15 players. 2 players start a scene, perhaps based on an audience suggestion. In the middle of the scene, another player (the Director) can call 'Cut', and start another scene, dragging one or more other players in the scene. The director can also have and has the actors replay the scene with different emotions, characters, roles. Like a director instructing actors on how to play. All scenes are interrupted this way, and the idea is that all scenes come together in one story. Cut scenes can be continued later. Usually, every player sticks to one character.

Decide on a category before the start of this game. Possible categories are:

Soap series, like *The Bold and the Beautiful, Dallas*, and *The Young and the Restless*

Cop drama, like *Hill Street Blues. CSI, Law and Order*

Resources
Categories and scene ideas

B. Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, or electronic media productions.

Creative Strategy
- Fluency –generating ideas
- Elaboration, adding details
- Flexibility
- Exploring changes

Activity
This is a collection of scenes, all based around (the making of) a movie. One character is the Director, who can direct the players to re-play poorly played scene, and who can offer parts of the storyline or Tilts before they actually get played. Apart from seeing the scenes from the movie itself, we should also see scenes of what is going on behind the scenes (So you can have a totally different sub-plot going on there, if you want). Some games also involve the gal/guy who actually wrote the script. The game begins with an Oscar win for the director who accepts his/her Oscar then we see the making of the movie unfold.

Resources
Tilts are Interesting twitch to advance a scene, or to cause status change. A classic tilt would be a couple at the breakfast table, where the woman announces out of the blue that she's pregnant. There is an interesting list of tilts in the appendix section of Impro for Storytellers

C. Interpret dramatic texts to make artistic choices regarding stage movement, character development, language (e.g., dialect, regionalism, rhythm, meter, connotation), and theme for a production.

Creative Strategy
- Practice in assuming alternative points of view
- Structure the activity to teach the process

Activity
Divide students into pairs. Have the actors select a dialect. Students should research the dialect. Students should listen to the dialect on tape. Have students work on a dialect monologues. Students will each act as the director coaching their partner on the dialect. Teams will perform their monologues.

Resources
Dialect Monologues, Roger Karshner and David Alan Stern (CDs and text)

D. Communicate and justify directorial choices to an ensemble for improvised or scripted scene work.

Creative Strategy
- Problemsolving
- Brainstorming
- Opportunity to make choices
- Decide with reasons
- Structure the activity to teach the process

Activity

How do you direct a play for children? Have students assemble in small teams to direct and present a children's play to neighboring elementary school children. Plays can be nursery rhymes. Teams will conduct all activities as a directorial body making decisions from casting to props and lighting, Teams should document the process of auditions to final performance by creating a written, or electronic journal of the experience. Include your justification for your directorial choices.

Resources
- Collection of nursery rhymes http://www.indianchild.com/nursery%20rhymes.htm
- Director's responsibility plan
- Set/costume/props as needed for each piece
- Neighboring elementary school

V. RESEARCHING. Researching by using cultural and historical information to support improvised and scripted scenes.

A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.

Creative Strategy
- Making choices
- Problemsolving
- Communicating to an audience

Activity
Students will read Arthur Miller's THE CRUCIBLE for research. Research the Salem Tercentenary Memorial dedicated to those who died as a result of the Salem Witch Trials. Design a memorial – an art installation -that captures your understandings of the event of the Salem Witch Trials. Students must decide what their installation should look like and how to present the essence of the trial in this piece. Present your model to your classmates and instructor. Invite art students to view the installation.

Resources
- http://www.law.umkc.edu/faculty/projects/ftrials/salem/SALEM.HTM
- http://school.discovery.com/schooladventures/salemwitchtrials/
- http://www.salemweb.com/guide/witches.shtml

B. Use documented research sources to evaluate and synthesize cultural, historical, and symbolic themes in dramatic texts.

Creative Strategy
- Problemsolving
- Communicating to an audience
- Deductive Reasoning

Activity
From their earlier reading Arthur Miller's THE CRUCIBLE students should re-create the Salem Witch Trials using information from their previous research and additional research as needed. Have students research the many meanings of the word crucible. Have students identify the symbolic themes in the piece. Have students present their research in a multi-media project.

Resources
- http://eprentice.sdsu.edu/J03OP/Brown/WebQuest/Teacher_Page_files/frame.htm
- Salem Witch Trial Conspiracy" http://members.aol.com/WARLOCK92Mock Trial Information and Procedures condensed from http://www.hawaiifriends.org.
- "The Trial of George Jacobs, August 5, 1692." By T. H. Matteson, 1855.
- Oil painting. © Peabody and Essex Museum" http://etext.lib.virginia.edu/salem/witchcraft/texts/

C. Describe and explain the role of the dramaturge.

Creative Strategy
- Brainstorming
- Structuring the activity to teach the process.

Activity

Prior discussion should include a definition of the role of the dramaturge. Have students design a Study Guide for a performance of THE CRUCIBLE. Guide should include information about the play, a plot summary, characters, historical and cultural information about the piece, commentary from the playwright, designers or director, production information, information about the actors and the crew, fun exercises, and pictures from the production. Students should design these guides in teams of two or three to collaborate on the significance of a dramaturge's role in the theatre. Team should brainstorm layout design and what information is essential to include.

Resources
- Study guide for *IT'S A WONDERFUL LIFE* production:
- http://www.nysti.org/images/pdfs/awl_guide.pdf
- http://www.nysti.org/images/pdfs/bdt_guide.pdf Better Don't Talk guide
- Pearl Cleage's Flyin' West Study Guide
  www.courttheatre.org/home/plays/0607/flyin/StudyGuide.pdf
- http://muse.jhu.edu/journals/theatre_topics/toc/tt13.1.html article about DRAMATURGY

VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.

Creative Strategy
- Giving varied entry points
- Sharing
- Index cards 20 for each student
- Index card box per student

Activity
Students will define theatre vocabulary. Students will crate a theatre game file that helps to develop theatre vocabulary and theatre skills and terminology. Example to teach blocking students may play Simon Says. "Simon says move downstage right, etc." Games should range from easy to complex. Students will share their own GAME FILES by demonstrating games and skills to master with each game.

Resources
- Viola Spolin . Theatre Game File. ISBN 0-8101-4007-1
- The Encyclopedia of Icebreakers . Jossey-Bass/Pfeifer ISBN: 0=89889-005-5

B. Compare and contrast the relationships and interactions among theatre, visual arts, dance, music, literature, film, television, and electronic media.

Creative Strategy
- Compare and contrast
- Sharing

Activity
Ask students to read poetry from a selected poet in a Reader's Theatre style production. Then have students create a song with the selected poetry. Students must then create a music video for the poem/song. Compare and contrast elements of the Reader's Theatre style production to elements of their music video production (e.g. set design, light design, sound design, voice and diction, etc.)

Resources
- Shel Silverstein 's poetry
- www.timtv.com/mv-101.html - 24k How to Create a Music Video

C. Explain how the content and concepts of theatre are interrelated with those of other disciplines and careers.

Creative Strategy
- Brainstorming
- Questioning- What if, Why and How

Activity

Have students brainstorm a list of careers in the arts/theatre. Have students design Individual Graduation Plans for different careers in theatre. Ask your school's guidance counselor to come to speak to your students about IGPs and the Career Clusters associated with the arts in your district. Ask students to research what skills are needed for each occupation/career. Have students design IGPs for careers outside the arts. Ask students to list non-arts careers. Have students identify non-arts careers that would benefit from an arts course. Ask students what if? What if you were a lawyer which arts course would assist you with that career goal?

Resources
- Guidance Counselor
- District Career Cluster
- Sample IGP
- List of jobs in the theatre http://careerservices.rutgers.edu/theater.html

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D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted scene.

Creative Strategy
- Compare and Contrast
- Sharing

Activity

Ask students to find a story song-- lyrics only. Find unfamiliar songs, which do not have music video readily available. They must breakdown the song first as a scene (s) for acting. Then they must recreate their vision of the song as a music video. Compare and contrast elements of the scene(s) to elements of their music video production (e.g. set design, light design, sound design, voice and diction, etc.)

Resources
- www.timtv.com/mv-101.html - 24k How to create a music video
- http://www.suite101.com/article.cfm/music_writing_tips/67991   Story songs

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E. Demonstrate an understanding of the collaborative nature of theatre.

Creative Strategy
- Group response
- Sharing
- Decide with reasons
- Problemsolving

Activity

Ask students to define collaboration. Perform theatre games that enhance collaborations Ask students to create their own games that emphasize collaboration.

Lifeboat- A dozen or more students must collaborate to figure out how they all can fit on a 4X4 sheet of poster board (the lifeboat) within a given timeframe.

Line UP- students must collaborate without talking to line in order by age, birth date, grade, number of siblings, number of pets, etc.

20 COUNT- Students in a circle must randomly count to 20 without repeating a number. Only one person may speak at a time. Remember the order must be random. Any mess-up will require the group to begin back at one. VARIATION- try counting backwards.

Resources
Improvisation for the Theatre – Viola Spolin

F. Identify and utilize basic theatrical conventions (e.g., costumes, props, puppets, masks).

Creative Strategy
- Problemsolving
- Making choices
- Compare and contrast
- Decide with reasons
- Opportunity to make choices

Activity
Identify the function of costumes in a performance. Select design teams of 2 or 3. Have students read a short play. Design a costume sketch for a character in a play. Build the costume you have designed for a Barbie Doll. Pre-set paper bags with only a few pieces of fabric, and notions place items in a paper bag . Students may only use items in the bag. Write a brief essay justifying your choices as costumers. Create a Costume Parade. Compare your costume with others in your class. Have others adjudicate. How did only using the items in the bag compromise your design?

Resources
- Class set of plays
- Costume closet
- Fabric
- Sewing notions
- Sewing machine
- Paper bags

VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

A. Demonstrate audience etiquette during theatre performances.

Creative Strategy
- Sharing
- Compare and contrast
- Decide with reason

Activity
Students will define appropriate audience etiquette. Create and perform an improvisation wherein characters exhibit proper and improper audience etiquette. Compare and contrast proper audience etiquette in different types of performance situations. (e.g. church, music concert, rock concert, a play in a modern theatre, a play in Renaissance England at Shakespeare's Globe Theatre.)

Resources
THE STAGE and THE SCHOOL textbook (pages 158-160) Seventh Edition

B. Construct and analyze social meaning from theatre performances and dramatic texts.

Creative Strategy
- Problem finding
- Compare and contrast
- Sharing
- Reflecting
- Questioning

Activity
Define social meaning. Discuss the role that society plays in the viewpoint adopted by an artist and by an audience. Discuss the close relationship between theatre and society. Discuss how we derive meaning. What purposes are plays written? Have students create a survey on surveymonkey.com and ask English teachers to allow their students to take the survey. Have students develop questions from your discussion regarding social meaning. Have students refer to popular movies regarding the genre and meaning. Have students analyze their data. What conclusions can they draw from the data? Share your findings

Resources
www.surveymonkey.com

C. Use published critiques of a theatre performance to create a plan for improving that performance.

Creative Strategy
- Justifying with reasons
- Sharing
- Problem Finding
- Practice in assuming alternative points of view

Activity
Read and discuss professional theatrical reviews. Use publications such as Backstage, the New York Times, the Chicago Tribune, theatre magazines, local newspapers, and other electronic media. Plan a field trip to see a live theatre performance or watch a video of a live performance. Find published critiques of the performance and discuss as a class. Conduct a panel review the play. Have students assume the roles of: director of the play, actor in the play, audience member, theatre professor, and playwright. Students must answer questions about the play as these panelists. Students that are not panelist must interview the students.

Resources
- Publications
- Play seen by the entire class (preferably live)
- Critiques of the play seen
- Research on the playwright, director, and an actor in the play

D. Demonstrate a knowledge of appropriate criteria to be used in critiques and develop personal criteria for evaluating a performance (live or electronic) and dramatic texts in terms of artist intent and final achievement.

Creative Strategy
- Communicating to an audience
- Reflecting

Activity
Discuss how to evaluate a performance. Define the elements in a thorough evaluation of a theatrical performance. Have each student create a critique sheet that covers every aspect of a performance. Have students present critique sheet to student audiences for evaluation of their upcoming production. Use the critiques to make adjustments to the performance.

Resources
STAGE AND THE SCHOOL, Seventh Edition pages 522-526

E. Analyze, critique, and respond to artworks in areas other than theatre.

Creative Strategy
- Daydreaming
- Personalizing
- Questioning

Activity
Arrange for students to see a dance performance. Ask students to research the dance company, the choreographer, or a principle dancer prior to the performance. Have students develop a list of 8-10 questions to ask the dancers in an interview. Arrange with the appropriate personnel an interview with a dancer from the company. Have students interview a dancer in the performance. Students must then imagine that they are in that dance company. Students create a scrapbook of their imagined dance careers.

Resources
- Field trip to a dance performance
- Access to a dancer for interview
- Scrapbook

VIII. RELATING TO HISTORY AND CULTURE. Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal or formal productions.

Creative Strategy
- Making choices
- Assess in ways that honor diversity
- Sharing
- Communicating to an audience
- Establishing constraints from which to begin

Activity

Students will explore theatre history, including the origins of theatre, Greek, Roman, and Medieval. Students will look at theatre's development in Non-Western European countries including but not limited to including African, Native American, Hispanic, and Asian. Students will create a play that "describes' these contributions from around the world. Discuss stylistic differences in historical periods and cultures with emphasis on cultural tolerance and appreciation. (e.g. masks and Greek Chorus chanting) and cultures (e.g. Japanese Noh and Kabuki theatrical forms.) Have students complete the exercise making the environment defined by a historical or cultural period. Allow students to create costumes and props that will help define these historical or cultural periods studied. Develop the scenes so that each may be presented in a format that gives a brief historical perspective in an informal class performance. Students may need to make decisions (guess) then check to see if their choices convey the essence of that historical/cultural period accurately.

Exercise 0-1-2-3-4

This exercise covers the basic framework of an open scene. It is very structured and requires three people. It is crucial to emphasize that each step represents only one sentence. It is recommended to talk the players through this the first through times. ZERO - environment --The first player comes on stage and creates an environment based on the set up of the scene. The environment is created in silence through mime. Once they have clearly defined their environment (HISTORICAL /CULTURAL) the second player comes on stage. For the sake of this explanation a kitchen is created. ONE - relationship ---The second player comes on stage and accepts the environment that the first player defined through her mime. The second player on contributes only one sentence to the scene and NO more. That sentence simply defines a relationship between the two players. For example a simple sentence like 'hi mom' would suffice. TWO - conflict --The first player in the scene then speaks only one sentence. This sentence creates a conflict based on the ask-for, environment, or relationship. For instance 'you are late for dinner' is a simple choice. THREE - raising the stakes --Player two now has a chance to speak her second sentence. This sentence accepts all of the previous elements of the story, and makes the conflict worse. 'I hate your cooking mom' would be a sentence that advances the story by making the conflict worse. FOUR - resolution --the two players have to keep their mouths shut. Keep in mind that this is an exercise and not a scene. The third player now enters the scene, accepts the environment and speaks her singular sentence. This sentence will end the scene and resolve the conflict at hand. The resolution must somehow incorporate elements from the scene that went before. For example, 'hi honey, lets go eat at McSwiney's tonight.' That is the end of the exercise and another three players get set up to do another one.

Resources
Information-research about different historical/cultural periods and their theatrical contributions

B. Analyze the relationship of historical and cultural contexts to published plays and improvisations.

Creative Strategy
- Ask for the context of on-going work
- Reflecting
- Making choices
- Assessing in ways that honor diversity

Activity
Research and discuss the context of historical periods and cultures, referencing religion, politics, science, social behaviors and attitudes, clothing, food, architecture, art, music, dance, etc. Analyze how these elements may have influenced the texts and performance elements of the historical period or culture.(e.g. Discuss the reasons for theatrical performances within historical periods and cultures.) Create a play timeline and link historical points in time to notable plays and playwrights. Have students create index card size collages of each point and play on the timeline. As a new play is studied add it to the timeline. Students must discern what events are most notable and far-reaching. Only those "events" or plays may go on the index card for that period. Students must also look at the diversity of their timeline.

Resources
- Rolled poster board paper wrapped around your classroom or an outside hallway
- Magazines, art supplies
- Index cards
- Yearlong project- Laminate timeline at the end of the year.

C. Analyze and explain theatre as an expression of the social values, cultural precepts, and accomplishments of a civilization.

Creative Strategy
- Making choices
- Assessing in ways that honor diversity
- Personalizing

Activity

Define social values. How does a culture define its social values? Research and discuss different historical periods and cultures in reference to its accomplishments. Have students elaborate of the following statements:
- Theatre is concerned with the human spirit.
- In virtually every culture recorded in history we find rituals, religious ceremonies, and celebrations that include elements of theatre.
- Theatre is universal.

Have students in small groups design a ritual based on their research findings. The ritual should include movement, a shaman or leader, a libation, and a shroud. Students should explore cultural rites of passage- birth, puberty, marriage, and death. How can they design a ritual that celebrates one of those rites and is closely linked to an identifiable cultural experience from their research? How is the ritual theatrical? Remind your students that it is the celebration /recognition of the rite of passage not actually witnessing the rite. Students must justify what portions of their ritual are link to their research. Students will perform their designed ritual.

Resources
- Shroud cloths
- Libation cup
- Tambourine, Drum, noise makes
- Dowels
- Assorted fabric and paper

D. Identify ways in which theatre practitioners in different cultures and historical periods have used concepts, motifs, and themes that remain appropriate and prominent today.

Creative Strategy
- SCAMPER
- Making Choices
- Anticipating or predicting alternatives
- Questioning
- Challenging Assumptions

Activity

Define motif. Read excerpts from Shakespeare's play OTHELLO. Discuss the themes surrounding the play. (i.e. mistrust, interracial relationships) Read excerpts from Euripides's play MEDEA. Discuss the themes surrounding the play (revenge, a mother taking the life of her children) Ask students to find examples of these themes in modern life. Are their modern day Medeas and Othellos. Ask students to create a play that parallels themes in this two plays with modern day counterparts. How are these themes universal? How do other playwrights use universal concepts, themes, and motifs that keep these plays appropriate today? Why are these themes universal – what about the human condition makes theme timeless?

Resources
- Class set of both plays
- Articles about Susan Smith and Andrea Yates
- Articles about prejudices and interracial marriages
- RE+IMAGINING/MEDEA, THE STATE PAPER, www.Thestate.com May 27, 2007 article

Visual Arts:

Grades PreK-K

I. Understanding and Applying Media, Techniques, and Processes
Creative Expression. Students will develop and expand their knowledge of visual arts media, techniques, and processes in order to express ideas creatively in their artworks.

A. Begin to identify differences among media, techniques, and processes used in the visual arts.

Creative Strategy
- Questioning and Collaboration
- Games / Opportunity to make choices

Activity
What Am I?
Through this simple game, students begin to identify that art media take on different qualities when applied using various tools and techniques. This exploration activity will allow very young children an opportunity to make personal choices using familiar art media while creating their own original works of art. The teacher will provide art media such as crayons, pencils, markers, and tempera paint at stations within the art room to share with the students for their use. Students rotate from station to station individually to create personal drawings / paintings. Later students share their work with their teams and discuss media choices that may have been used to create the piece of art being shown. Using teacher created posters and famous works of art from various artists such as Picasso, Klee, Warhol and Van Gogh, the teacher will use questioning with students on each example, giving them opportunities for open discussion. The teacher poses the question "What am I"? when asking children what media, technique or process may have been used. Providing them with many examples to look at allows each child to identify their own work and choices with that of other artists.

Example: Student may have used crayon tip to draw lines / shapes and then fill in with the side of a crayon, giving it a different look (texture).

Look at examples of artist works that demonstrate differences or similarities in media discuss in class.

Resources Print resources and web sites for selected artists

B. Use a variety of media, techniques, and processes to communicate ideas, experiences, and stories through their artworks.

Creative Strategy

- Independent Judgments and Experimentation
Students explore media and develop skills in their exploration of materials

Activity

After reading "Lucy's Picture", students are given materials to create their own collage that tells a special story that is personal to them. A look at work by SC Artist Jonathan Green or Jacob Lawrence provides students with visual information on how artists use their work to illustrate a story or personal event. Materials for their own collage may include pencils, watercolor paint, crayons, fabric, glue and scissors. Students are encouraged to share their stories with the class. This is a great lesson to introduce or review elements including line, shape, color, space and texture.

Resources

Lucy's Picture, written by Nicola Moon; Picture Puffins Publishing
Jonathan Green website: http://www.jonathangreenstudios.com/
Jacob Lawrence website: http://www.whitney.org/jacoblawrence/art/index.html

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C. Use art materials and tools in a safe and responsible manner.

Creative Strategy

- Collaboration and Questioning
- Affirmative and Supportive Climate
Through question and answer, student groups discuss what tools are and provide information relating to how various art tools are used in and out of the classroom. Students encourage each other during their collaborative efforts to develop a short scene to the class.

Activity

Through collaboration of students in teams, each group will present a short scene to the class illustrating how they will use their art materials and tools safely in the classroom. Teams may use the tools to "act out" their scene, or they may talk about why safety is important in the art room.

Resources Drama as a Way of Knowing Written by Paul G. Heller part of the Strategies for Teaching and Learning Professional Library; Stenhouse Publishers

II. Using Knowledge of Structures and Functions
Aesthetic Perception/Creative Expression. Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

A. Identify some elements and principles of design in the visual arts.

Creative Strategy
- Questioning
- Guess and Check
- Role Play

Activity
Can You Find Me?
Using role play to "act out" some of the elements of art will allow a student to identify personally with the activity. Instead of just drawing a line or shape, students act out a moving line, or form a shape with their arms or body. Students go on an actual "elements treasure hunt" in the classroom to find textures, forms, shapes and even open space. Using masterworks from a previous lesson, students are then asked to identify elements and/ principles they recognize in various images. Once the students feel comfortable making the connections to a famous work identifying elements, they are given a simple checklist of examples and asked to identify elements from their own work created prior to class. Students collaborate and share with their group to identify some elements and principles of design they identify in the master works and their own. Students are asked to point out the elements and principles they can identify on the SMARTboard or they may want to share with their own work.

Resources Print resources and links to works of art through the internet

B. Use some elements and principles of design to communicate ideas through their artworks.

Creative Strategy

- Personalizing and Making Choices
  Students create their own work of art through personal decisions and choices.

Activity

Fashion Design (This activity may be used to introduce the concept of fashion design/careers to very young children.)

Each child is encouraged to be creative and original, designing clothing for animals, rather than a person. What does a fashion designer use to create clothing for people? How might this be different when designing clothing for an animal? Through questioning, children decide what may be used to create clothing for their animal. What environment does their animal live in and what would they require for clothing to keep the animal warm, stay cool, etc? After a review of the basic elements of line, shape and color and texture, students draw their animal and create clothing appropriate for their climate, body shape and environment. They may use two dimensional media such as paints, marker or crayons and even add texture with fabrics, yarns and buttons. Provide them with lots of media to personalize and make choices. Students share their artwork with the group and students are asked to identify the familiar elements / principles they recognize in the artwork.

Resources Animals Should Definitely Not Wear Clothing Written by Judi Barrett, Illustrated by Ron Barrett

Websites that link students to fashion designers for animal clothing:
http://www.myuptownpooch.com/#compare_dog_clothing
http://www.weather.com/activities/homeandgarden/pets/halloweenpets.html?from=pets_slideshows

III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
Creative Expression/Aesthetic Valuing. Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others .

A. Create artworks that express their personal experiences.

Creative Strategy
- Developing Fluency
Students use many different ideas and responses

Activity
Discuss with the children what events are special to them. How do these events change our lives? How can we use art to "mark" that time in history? Students begin with drawing images that relate to their personal experiences, perhaps at the circus or zoo. After production has begun, students look at several images from master artists such as George Seurat or Edward Degas. How did these artists use their images to express their personal experiences? Specifically look at how these artists illustrate feelings through their artwork. What elements, symbols or ideas did the artist's use? This will reinforce communicating ideas through the evaluation of other artworks. When student work is complete, have the children rotate through the room, looking at and talking about the works of their classmates and how each is special and unique, further emphasizing that art is about creating works of art that are personal to each artist.

Resources Print resources and websites that illustrate the work of Seurat, Degas

B. Describe their personal responses to various subjects, symbols, and ideas in artworks.

Creative Strategy
- Challenge Assumptions…ask why
Students will have an opportunity for exciting conversation about why various subjects, symbols or ideas were used in an artwork created by different artists.

Activity
Personal Responses
Students gain confidence as they have discussions during class about how they feel when looking at different works by different artists. Using a SMARTboard or imagery on the board, students will have open discussion about master works and how they make them feel. Through a series of questions during class, children begin to determine that some of the works may be viewed differently by their classmates. Also, introduce the work of young art prodigy Marla Olmstead who is an abstract painter that is their age. Students look at how her choices in media, techniques and ideas are different in comparison to that of master works. What would you ask this young six year old artist if you could meet her? How is the work of Marla Olmstead similar to that of students in the class? Write a letter with the class to this artist, or another selected artist describing how their work makes the students feel when looking at it.

Resources
www.marlaolmstead.com

IV. Understanding the Visual Arts in Relation to History and Cultures
Historical and Cultural Perception. Students will demonstrate a knowledge of artists, art
    history, and world cultures and will understand how the visual arts reflect, record,
    and shape cultures.

A. Begin to identify specific artworks and styles as belonging to particular artists, cultures,
    periods, and places.

Creative Strategy
- Compare and Contrast
With this strategy, children are given an opportunity to engage in conversations about artworks from many different artists and time periods while looking at various elements and principles of design, media selection and applications.

Activity
Look at Me
Using master works from across the art history timeline, students will see differences and similarities in several self-portraits, such as Michelangelo, Van Gogh, Frida Kahlo, Picasso, and their own self portrait, created in an earlier class. Discussion will focus on understanding how these artists have illustrated clothing, painting style or environment through specific cultures or time in history. How do students perceive their own self portrait created in art class to that of the master artists? Look for similarities/differences and discuss how our culture has changed since then. Ask for students to share their work with the class while looking at changes over time.

Resources Print resources or links to websites that illustrate the work of master works
            Picture Perfect Written and Illustrated by Second Grade students in CA,
            Scholastic

A. Begin to identify specific artworks and styles as belonging to particular artists, cultures,
    periods, and places.

Creative Strategy
- Opportunity to personalize
Students create their own original hand built pottery based on their study of SC pottery

Activity
Pinch Pots
Students begin to recognize materials from our own state as they view images of SC native hand built pottery such as face jugs. Students will look at several types of clay and even bring in their own "samples" from the nearby Lake Murray area. Students create their own pinch pot and add original symbols or drawings that "tell a personal story" on the pot using stamping tools, pencils or clay tools or create their own face jug using pinching techniques.

Resources Knowitall.org website "Natural State" link
            Face Jugs: http://www.barnwellweb.com/pawprintpottery/tradition.htm
            Edgefield Pottery: http://www.edgefieldpottery.com/edsc1.htm

V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others
Historical and Cultural Perception/Aesthetic Valuing. Students will use thorough analysis, interpretation, and judgment to make informed responses to their own artworks and those of others.

A. Identify some purposes for creating artworks.

Creative Strategy
- Opportunity to make choices

Activity
School wide art show and sale
Students learn how to prep artwork for an exhibit and why an exhibit is important to an artist. Discussion on what happens when an artwork is "sold" is very important, giving meaning and purpose to the work and to the sale. Students will select one artwork from their own portfolio and get it ready for sale. They may also select NOT to sell their work. It is their choice. Students learn how to price their own work for sale. Money collected from the sale during the school wide art exhibit goes back to the student artist (in a marked envelope) or is used for an art "fundraiser", providing additional funding back into the school art program or charity.

Resources Students should see local sites for exhibits in museums such as the Metropolitan Museum of Art http://www.metmuseum.org/

Local Columbia Museum of Art http://www.columbiamuseum.org/

VI. Making Connections between Visual Arts and Other Disciplines
Historical and Cultural Perception. Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.

A. Begin to identify connections between the visual arts and content areas across the curriculum.

Creative Strategy
- Exploring Change
- Restriction / Constraints

Through experimentation with paint and movement, children are exposed to science and dance. By limiting choice of paint colors used, more exploration of mixing using primaries with their new secondaries will be achieved as children problem solve and learn new ways of mixing.

Activity

This activity will introduce children to movement in the visual art room and how this movement can also be used to create new colors with paint. Music "snip-its" are played using different rhythms and movement patterns while children dance or move to the music. We discuss how the music makes us feel and how we respond differently to each of the pieces played. Once we have identified differences / similarities in the music selections, we read the book "Color Dance". This is a great illustration of color mixing and how primaries are used to create secondary colors and how secondary and primary colors create new colors. Children then use tempera paint and make their blue, red and yellow "dance", while experimenting with color mixing. The challenge is given to make new colors including neutrals after they have discovered how to make the basic secondary and tertiary colors.

Resources Color Dance Written by Ann Jonas

Grades 1-2

I. Understanding and Applying Media, Techniques, and Processes
Creative Expression. Students will develop and expand their knowledge of visual arts media, techniques, and processes in order to express ideas creatively in their artworks.

A. Identify differences among media, techniques, and processes used in the visual arts.

Creative Strategy

- Establishing Constraints
Using one continuous line, students are forced with a constraint that prompts innovative thinking and originality with line.

Activity
Continuous Line drawing
In order to motivate creative thinking, limitations may be placed occasionally to prompt original thinking. In this activity, students are asked to use as much space as possible with only one continuous line. The line may be stopped and started as often as they would like, but the goal is to create one line to fill the space creatively. Students look at several different paintings by Kandinsky, Picasso and Marla Olmstead in order to learn more about line drawing using a variety of media, techniques and processes. Students create their own line drawing using any media choice. Once the line is complete, students are asked to look from various perspectives at the artwork. Often they "see" something that has been created, even though the work is very abstract in nature. Color may be added if desired to add emphasis (one of the principles of design), however it is not necessary. Students are asked to share their work in a lineup with other student work in order for all students to identify the differences among their own works of art within the classroom using their media, techniques and processes within this activity.

B. Use a variety of media, techniques, and processes to communicate ideas, experiences, and stories through their artworks.

Creative Strategy

- Opportunity to make choices
- Questioning

Students have choices to make during the activity involved with making puppets that "tell a personal story". Using art stations set up in the classroom, children have the choice to move from station to station as they create their puppet using various materials. While looking at various artworks, the teacher uses questioning such as "What do you think the artist was trying to tell us through this painting" or "How do you feel when you look at this artwork?"

Activity

Puppetry

The teacher should begin with discussion about how artists use their work to "tell a story" through their drawings, paintings, sculptures, etc. Looking at examples of work by artists from several time periods, children begin to see how different works of art elicit different personal responses from a viewer. Questioning is used. The teacher will demonstrate how to create a hand puppet using socks, paper bags and paper plates for masks. Stations are set up with materials including 2-D media such as paper, scissors, paint, markers, glue and fabric scraps. Once complete, students will share a personal story or experience with the class using the puppet or mask created during art class or they may draw a picture that illustrates the story and have the puppet "tell" the class about the picture.

Resources

C. Use art materials and tools in a safe and responsible manner.

Creative Strategy

- What if, Why and How Questioning

During a skit, teams of students use their puppets to discuss with the class what tools and art materials are used in the art room and how to use these safely. Safety will be the topic, however each team may address the topic using their own ideas of how to use these in a safe and responsible manner.

Activity

Team puppet skit

Using the puppets from the previous activity children will develop their own story using safety as a theme. Each team will present their puppet show to the class, focusing on how to use art materials and tools in a safe and responsible manner. Actual materials should be used in the skit, demonstrating children can identify materials and tools that are used in the classroom.

II. Using Knowledge of Structures and Functions
Aesthetic Perception/Creative Expression. Students will demonstrate a knowledge of the
  elements and principles of design and show an aesthetic awareness of the visual and
  tactile qualities in the environment that are found in works of art.

A. Identify elements and principles of design that are found in nature and those that have
  been created by human beings.

Creative Strategy
- Observation and Compare/Contrast
Students begin to look at imagery and identify differences and similarities of elements and principles of design found naturally in our environment and man-made.

Activity
Through photographs displayed on a SMARTboard or through an LCD, students identify elements and principles of design. Photographs should illustrate elements and principles of design found naturally such as a stream (with lines that show movement) and man-made such as buildings, bridges, vehicles, etc. Students look at artwork created by pop artists and abstract expressionists to identify elements and principles of design. Using digital cameras, teams of students take their own photos to illustrate their knowledge of elements / principles of design they recognize from their own environment, both that are natural and manmade. Photos will be shared with the class through projected images from the cameras and LCD to the class.

B. Use various elements and principles of design to communicate ideas through their
  artworks.

Creative Strategy
- Structuring the activity to teach process
As the student creates through the activity, process becomes the most important element of the activity

Activity
Rainsticks
Using symbols and elements/principles of design, students will create their own rainstick cover that tells a story through their work. Actual rainsticks will be studied from different cultures and how these are used. Patterns and "stories" using various elements are created on paper and later used to cover the paper towel tube used as the rainstick. Beans and rice are used inside the tube to create the sound effect of "rain". Students use these to create their own "raindance" during class and develop different patterns of sound and rhythm.

Resources The Rainstick, A Fable Written by Sandra Chisholm Robinson

III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
Creative Expression/Aesthetic Valuing. Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

A. Create artworks that express their personal experiences.

Creative Strategy
- Identity formation
Students are asked to create work using their own personal childhood memories as the subject matter, requiring each child to focus on their own identity. This in itself will allow every student to identify differences and/or similarities to others in the classroom through their work.

Activity
Painting a Memory
Students should be aware of how artists use their work to share their own personal experiences. An example of this work may be through a study of SC artist Jonathan Green. Students use a wide range of subject matter, symbols and ideas to convey their own special memory from childhood. After drawing their illustration, students use paint to add color to their work which will also reinforce previous learning of how color can be used to give a "feeling" or "sense" to an artwork. Students write about their childhood memory experience. Their writing is displayed along with the painting.

Resources Gullah Images with a Foreword by Pat Conroy Written by Jonathan Green
Jonathan Green website: http://www.jonathangreenstudios.com/pages/artist.php

B. Describe their personal responses to various subjects, symbols, and ideas in artworks.

Creative Strategy
- Compare and Contrast
Based on their study, students make informed judgments and share their responses to artwork from a specific time period such as Picasso's Blue Period.

Activity
A Study of Picasso Through images of Picasso's Blue Period and Rose Period. Students begin to identify that the colors and imagery of Picasso's work illicit different responses and how Picasso's work compares/contrasts from that or his earlier work. Children continue the focus through their own production by introducing them to monochromatic paint techniques with tempera paint, developing their own personal work of art to demonstrate understanding of mood.

Resources Dropping in on Picasso video series   Crystal Productions
Print resources

IV. Understanding the Visual Arts in Relation to History and Cultures
Historical and Cultural Perception. Students will demonstrate a knowledge of artists, art history, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.

Creative Strategy
- Problemsolving/Establishing Constraints
- Brainstorming

Limitations can often prompt more creative thinking when developing innovative, original ideas. This activity creates limitations on how paint is applied. Brainstorming will prompt attention to how paint may be applied to achieve new and exciting effects on their artwork.

Activity
"What if" Impressionism?

What if Impressionist painters didn't use their brushes to make dots of colors? What if new colors could be created that had never been created before?

This activity will give students the opportunity to use alternative paint applications to create their own impressionistic style of paintings. Students identify the Impressionistic style and discuss their traditional painting styles from that time. Brainstorming ideas for new ways of painting may include using Q-tips, pencil erasers, or even their fingers to create new effects. A landscape or subject of their choice is painted using their new alternative while overlapping colors to create new colors. When complete, students will discuss how they all used different "original" ways of applying paint and creating new colors.

Resources Monet from the "Getting to Know the Artists Video Series
          Seurat and La Grande Jatte Written by Robert Burleigh

B. Identify a variety of artworks, artists, and visual arts materials that exist in their community.

Creative Strategy
- Developmental Level Problemsolving
- SCAMPER

Students look at the various choices SC artists made when creating the SC Palmetto Tree Project pieces and how each one was created using a variety of materials by a variety of SC artists. Students use the SCAMPER creative strategy to consider alternatives when creating their own SC Palmetto Tree project.

Activity
Using the SC Palmetto tree as the subject for the SC Palmetto tree project in early 2000, artists from across the state used their own unique styles and materials to highlight our state tree in three-dimensional form. Students identify many of these through a series of images and how these are specific to the artist and our state. Students then create their own palmetto tree using Model Magic clay and embellish or paint when dry. An "Open Studio" day is given to students in order to successfully allow them the opportunity to use any media provided to complete their tree. Upon completion, students evaluate their own trees and discuss any similarities or differences between their tree and the trees created by other SC artists.

Resources http://www.carolinaarts.com/700palmetto.html

**V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others
Historical and Cultural Perception/Aesthetic Valuing. Students will use thorough analysis,
interpretation, and judgment to make informed responses to their own artworks
and those of others.**

A. Identify various purposes for creating artworks.

Creative Strategy
- Opportunity to make choices

Activity
School wide art show and sale
Students learn how to prep artwork for an exhibit and why an exhibit is important to an
artist. Discussion on what happens when an artwork is "sold" is very important, giving
meaning and purpose to the work and to the sale. Students will select one artwork from
their own portfolio and get it ready for sale. They may also select NOT to sell their work.
It is their choice. Students learn how to price their own work for sale. Money collected
from the sale during the school wide art exhibit goes back to the student artist (in a
marked envelope) or is used for an art "fundraiser", providing additional funding back
into the school art program or charity. Bring in local artists who sell their work and
discuss what they do to get ready for a show. This will also promote community
connections and allow open conversation among children with local artists.

Resources Look at local exhibit sites and various museum websites to promote talking
about getting a work of art ready for exhibit

B. Compare and contrast the expressive qualities in nature with those found in artworks.

Creative Strategy
- Compare and Contrast

Activity
Nature Artwork
Many, many artists over time have created artworks both two and three dimensional that
represent nature. Students will look at examples of artworks that represent nature and
compare/contrast these with actual real-life objects from nature such as grasses, leaves,
flowers or stones. These real-life objects will be brought into the classroom for close
observation and used to create their own original "still life" artwork. Once they have
completed their still life, each student will look at the artwork and the real-life objects
found in their work. A Venn-diagram could be used as a visual, however students may
simply talk about the similarities and differences they see visually in both their work and
the items from nature. Use the Natural State link from Knowitall.org to visit SC native
artists for a look at many different natural connections

Resources Knowitall.org

VI. Making Connections between Visual Arts and Other Disciplines
Historical and Cultural Perception. Students will demonstrate a knowledge of the
      connections among the content of visual arts, other disciplines, and everyday life.

A. Distinguish between utilitarian and nonutilitarian art.

Creative Strategy
- Compare and Contrast

Activity
Is it or Isn't It? When does art become art?
Through a series of images, students look at and discuss what makes a piece of art. Photos of items used in everyday life are used to prompt conversation about innovation and invention such as toasters, blenders, and even waffle irons. Are there design elements within these items that are also evident in visual art? How were they developed? Students will brainstorm all of the things they can imagine are items used for everyday, mundane life and those that are not. Using objects brought in, students will look at design elements and draw their own illustration of an innovative object that can be used in today's society. Children will act out their own "commercial" to promote their idea to the class.
Resources

B. Identify connections between the visual arts and content areas across the curriculum.

Creative Strategy
- Decision making with reasons

Activity
Pattern What is a pattern? What is a rhythm? How do artists show movement through their work? Students look at how one term may be used across all art content areas such as pattern. Through a focus on elements of art, students create an abstract painting that demonstrates their understanding of movement using watercolor. Students will then cut their painting into strips and weave their painting back together through a paper loom, creating a new image, or re-creating the original image by weaving the strips sequentially into the loom. Students title their work and write a short paragraph or sentence that describes their work and the pattern. This activity provides students with visual art, math and creative writing connections.

Resources Mathterpieces The Art of Problem-Solving Written by Greg Tang

       Illustrated by Greg Paprocki

Grades 3-5

I. Understanding and Applying Media, Techniques, and Processes
Creative Expression. Students will develop and expand their knowledge of visual arts media, techniques, and processes in order to express ideas creatively in their artworks.

A. Describe how different media, techniques, and processes evoke different responses in the viewer of an artwork.

Creative Strategy

- Comparing and Contrasting concepts
  As students look at similarities and differences of selected artworks, they begin to see that some are obvious and some subtle, all which contribute to our responses.

Activity

"Interview with an Artist"

As students begin to compare and contrast works of art through classroom discussion and studio processes, they become more aware of how art is unique and special to every media and artist. This activity will give each student an opportunity to write a story for a magazine on how artists touch our lives in different ways through their work. Each student will write a script that would be used to interview artists and role play with a partner as the "interviewer" and the selected "artist". As students develop their role play, each must take turns being both the interviewer and the artist being interviewed. Students discuss what makes their work unique, developing conversation about the media, processes used and techniques they developed through the creation of their work. A video camera or webcam may be used to document the interviews and all may be compiled for use on the school morning news program or with other classes.

Resources A look at "famous interviews" over our history by notable journalists such as Dan Rather or Katie Couric through web links

Example of interview format from "Interview with a Famous American" Webquest
http://www.ottawaelem.lasall.k12.il.us/OES%20folder/OES/Shepherd/Biography%20Webquest/!Biography%20Webquest.html

B. Use a variety of media, techniques, and processes to communicate ideas, experiences, and stories through their artworks.

Creative Strategy

- Opportunity to personalize

Through their own artwork, personal experiences will be original and unique to each child.

Activity

Creating work with personal meaning

Through this activity, students identify that artwork is often created by artists to tell a story or share a meaningful event that happened in the artist's life. Students will see visual images created by artist Jacob Lawrence and how politics and social change along with jazz music correlated to his work. Using jazz music as a resource for stimulation, students will create their own personal work that illustrates a personal story that is meaningful through a visual narrative. Upon completion, students will use digital cameras to photograph students with their work and a short paragraph can be written, giving further meaning to the work through creative writing.

Resources Jacob Lawrence website: **http://www.whitney.org/jacoblawrence/**

Jazz music CD's

Story Painter: The Life of Jacob Lawrence   Written By John Duggleby

C. Use art materials and tools in a safe and responsible manner.

> **Creative Strategy**
> - Fluency
> - List making
>
> *Students generate new ways to illustrate safety with art tools and media in the classroom. Students work together to create a list of art media, tools and equipment*

> **Activity**
> In today's society, the media is used to influence our youth. In this activity, students will select their own art media format to illustrate safety in the classroom using art materials and tools. Through team collaboration, students create a list of materials that should be used carefully and safely in the visual art classroom. Each student presents their safety guidelines using their own media preference including two dimensional media (marker, pencil, paint, etc) or technology (Microsoft Publisher, Powerpoint, etc). Students present their safety illustrations to the class and share ideas. (powerpoint or publisher presentations can also be used as tools for teaching safety and responsibility with tools to the Pre-K – 2 grades) Ideas generated for this may be used to develop a safety "book" that is bound and used as a resource for future teaching in the art room on safety.

> **Resources** Magazines, books and posters that are "successful" and eye catching based on their design elements

II. Using Knowledge of Structures and Functions
Aesthetic Perception/Creative Expression. Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

A. Describe, both orally and in writing, how the various elements and principles of design function to evoke different responses in the viewer of an artwork.

Creative Strategy
- Elaboration
- Fluency

Students develop details and ideas about how elements and principles of design function to evoke different responses. Each student will brainstorm and generate many new ways of re-creating an artwork that illustrates many of the elements / principles of design.

Activity
Re-inventing

Each student selects an artwork on their own through research that illustrates a focus on elements and principles of design. Examples will be shown one week earlier such as Piet Mondrian, Keith Haring or Andy Warhol. Each student will bring a printout or copy of their example and "di-sect" the work to re-create the imagery in a different way using alternative design elements or principles. For example, a color copy of Andy Warhol's Campbell soup cans could be used to cut into small pieces and put together in an alternate way to illustrate movement or symmetry. A Venn diagram may be one way students could create a visual of similarities and differences between the original work and their own. Each student will share their ideas with the class at the completion of their artwork and discuss details about how the elements/principles may evoke a different response from their own compared to that of the original "master" work and WHY the response may have changed.

Resources Websites that illustrate the work of different artists

B. Select and use various elements and principles of design to communicate personal ideas in their artworks.

Creative Strategy

- Fluency

Students begin brainstorming ideas to create a collage of printed images that will be unique and original to convey a message that is personal.

Activity

Based on previous study of elements and principles of design, students begin to focus on how these may be used to develop or convey a message through their work. Students will create a collage of images that demonstrate their understanding of design. Collages should convey a personal message unique and original to each student. Photomontage or student photos might be used to provide even more personal connections to the collage. A look at the work of collage artists Romare Bearden and Henri Matisse give insight to students on how collage can be used effectively to convey a personal message. Students share their collages with the class and discuss the various ways each is unique.

Resources Romare Bearden Website with the Metropolitan Museum of Art:
http://www.metmuseum.org/explore/the_block/index_flash.html
Dropping in on Matisse Written by Pamela Geiger Stephens
Collage Techniques: A Guide for Artists and Illustrators Written by Gerald Brommer
The Lamb and the Butterfly Written by Arnold Sundgaard Illustrated by Eric Carle

III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
Creative Expression/Aesthetic Valuing. Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

A. Select and use subject matter, symbols, and ideas to communicate meaning through their artworks.

Creative Strategy
- Solving
- Brainstorming

The strategy of solving is important in helping students to find new ways of resolving a problem that may not have been discovered before. It is very effective with working "backwards" when creating using innovation.Through a series of questions, students are asked to consider developing a new invention that will address a need that has not yet been addressed. Students will use their own original ideas to communicate meaning through their designs using a variety of subject matter and/or symbols.

Activity
Innovative Inventions
Students will brainstorm ideas for a new invention. Discussion should focus on many of the great inventors over history and how they solved "problems" to make the lives of others easier. How have inventions changed our society? What ways have other inventions communicated meaning to us? Each student will design their new invention with descriptive "clues" in their illustration, with focus on detail. Students should write about their invention and how it would change our society or make the lives of those who use it different. When writing, students may develop their writing as a "marketing" idea to sell their work to a potential buyer.

Resources Rube Goldberg website: http://www.rube-goldberg.com/ http://www.mousetrapcontraptions.com/index.html which will focus on illustration, design and problem solving
Websites that focus on earlier creative thinkers/inventors such as Michaelangeloas or Bell

B. Evaluate how particular choices of subject matter, symbols, and ideas function to communicate meaning in their own artworks and those of others.

Creative Strategy
- Questioning: What if, Why and How
Through a series of questions, students identify meaning through their own artwork and the artwork of another student in the class.

Activity

Art Critic for School Arts Magazine

What if YOU could be an art critic for School Arts Magazine? Students use this scenario to make evaluations on their own work and that of another student. Using a webcam or video recorder, students use a series of questions for a self-assessment of a selected artwork from their current portfolio. Video taping is used for later playback to discuss the evaluations. Students work in pairs in order to interview their partner using questioning techniques for evaluating of their work. Once the two have done both self-assessment and that of their partner, they write up a short story for School Arts Magazine on the evaluation of their own work and that of their partner. What were some of the meanings identified with each and how did they differ from that of their team member? Ask "How could an art magazine use these to help others who are developing their own work?"

Resources School Arts Magazine Davis Art, USA

IV. Understanding the Visual Arts in Relation to History and Cultures
Historical and Cultural Perception. Students will demonstrate a knowledge of artists, art history, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.

Creative Strategy

- Reflect and Consider
Students should have opportunities to reflect and think about what specific styles are evident to various artists, cultures, periods and/or places.

Activity

Commercial

If some of our master artists were alive today, what media would they use to promote their work? In this activity, students ask the question, how could a commercial be used to promote an artist from our past today in 2007? Each student selects 3 artists from 3 different time periods / places and writes up a commercial idea to promote the artist including their style, media preference, size of their work and time period from which the artist was most noted for. If video equipment is available, each team of 4 takes turns video taping each other while they share their 3 artists using photos, internet resources or books they used for researching the artists. The students could also "shoot" an actual commercial using their researched information to promote their 3 artists.

Resources Who Is The Artist? Video Series   Crystal Productions

B. Identify a variety of artworks, artists, and visual arts materials that exist in South Carolina.

Creative Strategy
- Explore changes
- Collaboration

Through a focus on SC basket artists such as Nancy Basket or the lowcountry Gullah, students explore the changes that develop from a piece of sweet grass or straw.

Activity
Weaving
After collaborating together with their team, students develop a short presentation on SC Sweetgrass baskets and how women from the Gullah area have developed this into an artful piece of basketry. Using a plastic cup "armature" or bisque clay base students weave in a round using yarns or other resources such as wire, pine needles, etc to create their own circular weaving. A compare and contrast may be created upon completion to determine any similarities or differences their own circular weaving may have to that of the Gullah sweetgrass baskets or Nancy Basket's own Kudzoo and pine straw baskets.

Resources: Knowitall.org website "Natural State"
Basket Moon Written by Mary Lyn Ray Illustrated by Barbara Cooney
Circle Unbroken Written by Margot Theis Raven
Illustrated by E.B. Lewis

C. Describe how history, culture, and the visual arts can influence one another.

Creative Strategy
- Practice in alternative points of view

Activity
The life of Frida Kahlo
As a focus is given to the life of artist Frida Kahlo, emphasis is given to the culture and time period of her life. What has changed since then? How did the culture of Mexico influence one another and her work? Students will look at images from Frida Kahlo and Diego Rivera with discussion on how they all influenced one another. Students create their own self portrait using a style that is influenced by today's culture. An "open studio" is given to students when creating giving them optimal freedom to use their media choices to create a personal and meaningful work of art.

Resources Frida Kahlo Getting to Know the Artists Series
Frida Written by Jonah Winter
Illustrated by Ana Juan

V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others
Historical and Cultural Perception/Aesthetic Valuing. Students will use thorough analysis, interpretation, and judgment to make informed responses to their own artworks and those of others.

A. Describe how an artist's experiences can influence the development of his or her artworks.

Creative Strategy
- Reflect and Consider
- Analyze

As students look at the time period of the World War, each must reflect and consider how the time, conditions and culture influenced the development of art, music and social change. Students analyze the work of Mondrian and the changes that occurred as music influenced his work.

Activity
1940's and Piet Mondrian
A look specifically at how the music of the 1940's influenced Piet Mondrian's work from realistic to abstract. Students will focus on his early works and how Boogie Woogie music brought new excitement and movement into his abstract work of the 1940's. After researching the artist, each student will develop a timeline with thumb nail images depicting the work of the artist and the changes that evolved. A cross-reference to social change, politics and war will give a visual to the students of how artists use their work to mark a specific time in history.

Resources Boogie Woogie Music CD
Legends of the Blues Written by Stephanie Wilder
A Blue So Blue Written and Illustrated by Jean-Francois Dumont
Focus on Artists Teacher Created Resources Copyright 2006

B. Analyze their own artworks and those of others and describe improvements that could be made.

Creative Strategy
- Assessing in ways that honor diversity

Activity
Visiting Art "Critic"
During the year, artwork is displayed in the hallways, display cases and selected "Artist of the Month" areas of significance and viewing. Each student from the 3-5 grade level must take the time to write up a commentary on someone else's artwork and one artwork of their own. A commentary card may be picked up from the teacher with a simple format printed on the card, giving the "critic" an opportunity to write up a short narrative analyzing the artwork and offering any suggestions for improvement or giving comments on the positive aspects of the work. These are attached to the back of the displayed piece of artwork and signed by the "visiting art critic". Critics must sign their first name and grade level. Each student must also write up a critique of one piece of their own work from their portfolio at the end of the year.

An idea to promote this within a school is to use the school-wide morning news program to have a special on-going segment (example "Art Corner") that focuses on the artwork of a different student each week, interview with the "artist" and discussion of one "master" work, the style, time period, etc.

Resources Various art critiques from newspapers and magazines

C. Distinguish between personal preference and the objective analysis of artworks.

Creative Strategy
- Questioning
  Through a series of questions, students allow themselves to discuss what they like personally in an artwork.

Activity
My Favorite Artist
Through research, students determine who their favorite artist is and why. Students create a short documentary of their selected artist, either narrative or through technology (power point, movie maker, etc or publisher). Students explore what the artist is trying to convey through their work and why the student selected them as their "favorite" artist. Students create an artwork using the style similar to that of the artist, with their own personal "twist" and through a compare/contrast, share upon completion what they did that was similar and what they did that was unique and different.

Resources: Getting to Know the Artists Series
Websites that highlight student selected artists and their work

VI. Making Connections between Visual Arts and Other Disciplines
Historical and Cultural Perception. Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.

A. Compare and contrast characteristics of the visual arts and other arts disciplines.

Creative Strategy
- Fluency
  Ideas are generated about similarities and differences among the arts content areas.

Activity
Artist Residencies
Through the Artist in Residency program, students are given exposure to all arts content programs including dance education and theatre. Students may create their own short story that illustrates the inclusion of all art forms, perform a short skit, sing a song that tells about a famous visual artist or create a work of art that demonstrates their understanding of rhythm while listening to music with similar rhythm. Students should ask themselves "How are these different" or "How are they the same"?

Resources: <u>Dance</u> Written by Jennifer Sonohue Zakkai

<u>Music</u> Written by Nick Page

Drama Written by Paul G. Heller

<u>Visual Art</u> Written by Karolynne Gee

All of these books are from the Strategies for Teaching and Learning Series, Stenhouse Publishers, written to assist K-8 teachers in meeting the demands of the National Standards for Visual and Performing Arts Education.

B. Identify connections among the visual arts, other arts disciplines, and content areas across the curriculum.

Creative Strategy
- Opportunity to make choices

Activity
School wide arts presentation
Develop a program that will give students an opportunity to write, choreograph, develop and perform a school wide arts focused performance highlighting the work of students. Select a social studies theme or topic that is politically charged or motivated by social change and use the arts as a way of "telling the story". Children will embrace the opportunity to develop the program and it is an opportunity to involve ALL teachers across all content areas to be involved in ever aspect of taking a production from writing the story to culminating in a final show.

Resources: <u>Can You Hear It?</u> Written byWilliam Lach for the Metropolitan Museum of Art

<u>Creating Meaning Through Literature and the Arts</u> Written by Claudia Cornett

C. Recognize career opportunities in the visual arts.

    Creative Strategy
- Brainstorming

    Students discuss and brainstorm all of the visual art career opportunities that may have existed prior to the 21st century and how today's culture may have brought about change to career opportunities in visual art.

    Activity

Art Careers

After brainstorming, students research a possible career choice they may take in visual art. Students come in during our school's career fair week dressed in the appropriate dress for their career choice. Each student who participates gives a short presentation to the class speaking as the "visiting artist" and shares what their career involves, why they chose this career path and how their work can influence the lives of others or mark this time in history.

    Resources <u>Career Opportunities in Art</u> written by Susan H. Haubenstock & David Joselit

Use of websites that highlight art careers, as well as the many video series offered through Crystal and Sax that focus on art careers and technologies

Grades 6-8

I. Understanding and Applying Media, Techniques, and Processes
Creative Expression. Students will develop and expand their knowledge of visual arts media, techniques, and processes in order to express ideas creatively in their artworks.

A. Describe how different media, techniques, and processes evoke different responses in the viewer of an artwork.

Creative Strategy
- Reflecting
- Communicate to an audience
- Structuring the activity to teach the process

Activity
Art Criticism Writing: Students will dissect the process of viewing an artwork and what might influence how they interpret the art work. Through a writing process, students will describe and explain their discoveries by answering the following questions:
What is the first thing you notice when looking at an artwork?

What type of mood are you in when looking at an artwork?
How do you prepare yourself to look at an artwork?
How should you look at an art work so that you may learn from it?

Resources
Posters, art books, and any other source of images of famous art works.

B. Select and apply the most effective media, techniques, and processes to communicate their experiences and ideas through their artworks.

Creative Strategy
- Decision making with reasons
- Symbol and metaphor

Activity
Creating Symbols: After reviewing the terms and concepts of the elements and principles of design, students will learn how to use materials by creating symbols for verbs using only color, lines, and shapes. Students may not use already established symbols. By using materials to create original symbols students will discover how to use traditional application techniques and create their own to fit their needs.

Resources
Elements and Principles of Design concepts
Drawing supplies

C. Use art materials and tools in a safe and responsible manner.

Creative Strategy
- Developing Fluency
- Questioning: What if, Why and How

Activity
Using Tools: Student groups will be given a tool(s) and are responsible for creating a scene and hand out explaining proper and improper ways to handle the tool(s) assigned.

Resources
Paper and selected materials and tools for discussion

II. Using Knowledge of Structures and Functions
Aesthetic Perception/Creative Expression. Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

A. Analyze and describe, using the appropriate vocabulary, the composition of a particular artwork with regard to the elements and principles of design that it manifests.

Creative Strategy
- Evaluate
- Explore

Activity
Analyzing Space and Composition: Students will cut shapes of construction paper to match the shapes of compositional structures within an assigned artwork. Students will then have to arrange the shapes of construction paper to create the composition of the assigned artwork. Students will then analyze and describe the use of space in the simplified composition. Students will then compare their "space" analysis of the simplified construction paper composition to the composition of the original artwork. This time instead of focusing on just space, students will use the other elements and principles related to the artwork to analyze the effectiveness of the composition.

Resources
Construction Paper, Scissors, Pencils, poster examples of art works

B. Create artworks by using elements and principles of design that are appropriate for good composition and for the communication of the particular ideas.

Creative Strategy
- Personalizing
- Making choices
- Justify with reason

Activity

Subjective Self-Portraits – Students will create a 2-D design that incorporates phrase to represent students. Each Student will select a phrase that resembles them. The phrase can be from a song, movie, literature, quote, or original student writing. Once the students have their phrase, they will have to include the text in a 2-D design that focuses on using color, shape, space, value, and line to create movement, rhythm, contrast, emphasis, balance, and unity. Students should create their designs in away that match the meaning of the text. Students are to color their designs by selecting a color scheme that will accentuate the mood of their design. Students will color their designs using the assigned material and using the appropriate colors.

Resources

Design Synectics: Stimulating Creativity in Design by Nicholas Roukes
2-D supplies

III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
Creative Expression/Aesthetic Valuing. Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

A. Use visual metaphors and symbols in an artwork to convey meaning.

Creative Strategy
- Express
- Making choices
- Personalizing

Activity
Creating Symbols: Students will create a list of interests in their life, baseball, music, friends, dancing, etc. From this list of interests, students will then list objects from each area of interest. Reflecting upon their lists of images, students will select objects that can best represent them and their interests. Students will then assign specific personality traits and concepts to that object based on the meaning and relationship they have with the object. Once students have clearly defined the significance of the object(s), they are to illustrate the object(s) in a way that it will symbolize the meaning they assigned to the object.

Resources
2 – D drawing supplies

B. Analyze and describe the relationships among subjects, themes, and symbols in communicating intended meaning through their own artworks and in interpreting the artworks of others.

Creative Strategy
- Affirmative and supportive climate (intrinsic/identity formation)
- Symbol and metaphor

Activity
Creating Symbols: Each student will be assigned a name of an image with significant meaning and imagery such as, unicorn. Students will have to create and image of a "unicorn" that symbolizes something personal to them. When students complete their image, students will then be given the historical symbolism and meaning of their image. Students compare and contrast the inspiration and meaning of their images to examples from art history.

Resources
Illustrated Dictionary of Symbols in Eastern and Western Art by James Hall

IV. Understanding the Visual Arts in Relation to History and Cultures
Historical and Cultural Perception. Students will demonstrate a knowledge of artists, art history, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

A. Compare and contrast the characteristics of artworks from various cultures and historical periods.

Creative Strategy
- Deductive Reasoning
- Assessing in ways that honor diversity
- Comparing and Contrasting Concepts

Activity
Art Criticism Writing / Portraiture: Students will critique the various types of portraiture from major art movements. Students will look at portrait examples from Impressionism, Expressionism, the Renaissance, Baroque, Early Christian, Mycenaean, Ancient Greek, and Egyptian Art and then analyze similarities, differences, meanings, and purpose for creating the portrait in the style it is. Students will create a written critique of a more in depth analysis of portraits from two different periods. In addition to the written critique, students will illustrate examples of portraits from each period. Students should select someone they know to illustrate and base their selection by matching the personality of their subject to the appropriate period style. Students will write and explanation of how they selected and illustrated their model by describing how their model and illustration fit the period style they are drawn in.

Resources
Examples from Art History: textbooks and posters
Access to library resources and internet.
2-D supplies for Portraiture

B. Compare and contrast a variety of artworks, artists, and visual arts materials that exist in South Carolina.

Creative Strategy
- Deductive Reasoning
- Questioning

Activity
Art Criticism and Reflection: Students will reflect and write on the following questions:
- What materials are available to you to create art in your house?
- What materials are readily available in South Carolina? In what regions of the state do these materials come from?
- How might the different regions of the state influence artists' inspirations?

Resources
South Carolina Historical Resources

C. Analyze, describe, and demonstrate how factors of time and place such as climate, resources, ideas, and technology influence visual characteristics that give meaning and value to a work of art.

Creative Strategy
- Deductive Reasoning
- Assessing in ways that honor diversity
- Comparing and Contrasting Concepts

Activity
Art Criticism Writing / Portraiture: Students will critique the various types of portraiture from major art movements. Students will look at portrait examples from Impressionism, Expressionism, the Renaissance, Baroque, Early Christian, Mycenaean, Ancient Greek, and Egyptian Art and then analyze similarities, differences, meanings, and purpose for creating the portrait in the style it is. Students will create a written critique of a more in depth analysis of portraits from two different periods. In addition to the written critique, students will illustrate examples of portraits from each period. Students should select someone they know to illustrate and base their selection by matching the personality of their subject to the appropriate period style. Students will write and explanation of how they selected and illustrated their model by describing how their model and illustration fit the period style they are drawn in.

Resources
Examples from Art History: textbooks and posters
Access to library resources and internet.
2-D supplies for Portraiture

V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others
Historical and Cultural Perception/Aesthetic Valuing. Students will use thorough analysis, interpretation, and judgment to make informed responses to their own artworks and those of others.

A. Compare various purposes for creating artworks.

Creative Strategy
- Anticipating and/or Predicting alternatives
- Reflecting
- Developing Fluency – Generating Ideas

Activity
Art Criticism / Reflection: Through questioning, students will be asked to think the world as if art never existed to see the scale of arts influence on the world around them. Ask students:

What would the world be like if "art" never existed?
(With out art humans are quickly reduced to being cavemen)
What are some the most significant inventions through out history that can be traced back and connected to art in some way?
In what ways does "art" influence the world around?
What type of thinking is required to come up with a new idea and how might one go about thinking this way?
If jobs are based on needs, then what needs are there in the world where artistic thinking would be an important skill? Drawing? Painting? Sculpting?
As students complete this survey, arrange for visiting professional artists and professionals in related fields come to share their careers with students.

Resources

B. Use descriptive, interpretive, and evaluative statements to make informed aesthetic judgments about their own artworks and those of others.

Creative Strategy
- Questioning "What if, Why, and How"
- Challenging Assumptions…ask why
- Communicating to an Audience
- Justifying with Reasons
- Providing and affirmative and supportive climate (intrinsic / identity formation)

Activity
Class Critique: At the end of each quarter, students will present their art works from the quarter to the class. Presenting students are to prepare a statement on which art works were most successful, which were the most challenging, which present the most potential for growth, and which were less successful. (The areas that present the most potential does not necessarily equal the areas that were less successful. There may major room for growth of developing a style in an area that a student is strong in.) In addition to presenting their artwork, students will critique each other's work by deciding which art works were the most successful, which appear to be more challenging, which present the most potential for growth and which were less successful. Students will present their assessment of each other's art work and then the artist will present their statement.

Resources
Space to display student artwork so that students may view multiple works.
Signs to designate artworks "successful", "challenging", "room for growth", and "least successful"

C. Analyze, interpret, and evaluate their visual preferences in their own artworks, in nature, and in artworks from various cultures and historical periods.

Creative Strategy
- Establishing constraints from which to begin
- Structuring awareness of the perceptual process
- Brainstorming

Activity
Shadow Box: Students will create a shadow box that shows important works of art through out art history. Students will select a theme for the shadow box and select artworks from major art periods and movements that match that theme. Students will need to select at least one artwork from each of the major art styles and periods outlined in state and district curriculum guides. When the shadow box is complete, students will complete a critique of the artwork selected for the shadow box by answering the following questions:
- What is the theme for your shadow box?
- When selecting artwork to match the theme of my shadow box, what criteria did you use?
- Other then the theme, what other similarities do you notice in the artwork you selected?
- What did you do to your shadow box to further enhance its ability to communicate the theme.

Resources
Shoe box, collage materials (scissors, glue, gesso, etc), other materials students provide.

D. Collect, maintain, and exhibit a portfolio of personal artwork.

Creative Strategy
- Justify with reasons
- Structuring the activity to teach the process

Activity
Portfolio: Students are to create a portfolio to keep in class as means to protecting and storing their artwork. Students may design their portfolio in way that is appropriate for classroom storage. I recommend that giving an example of how to make a portfolio and encourage students to develop their own way to design theirs. How ever their portfolios must meet the size requirements as well as being a protective place to store artwork. In addition to creating a portfolio, students need to reflect upon the purposes a portfolio will serve in addition to storing art work. Question students on what might a portfolio tell about your growth as an artist? The portfolio should be used to store all artwork. At the end of the session, or at a point when 4 or more art works have been created, have students select a sequence of 3 art works that show the most artistic growth and explain their selection. In addition, maybe even prior to selections that show growth, have students select the 3 artworks they feel are the most successful and explain why.

Resources
Poster-board or other sturdy paper or cardboard, tape, and scissors.

VI. Making Connections between Visual Arts and Other Disciplines
Historical and Cultural Perception. Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.

A. Compare and contrast the characteristics of works in two or more art forms that have similar subject matter, historical periods, or cultural contexts.

Creative Strategy
- Developing Fluency
- Challenging assumptions

Activity
Art History in Context with World History: When presenting visual art historical time periods and movements, compare the other art areas, political events, historical events and life styles of that same time. Have students analyze the influence each art area had on one another.

Resources
A copy of Social Studies text book used in school as well as other desirable resources available to present historical information.

B. Compare and contrast concepts and subject matter found in the visual arts with those in other disciplines.

Creative Strategy
- Comparing and contrasting concepts
- Communicating to an audience

Activity

Sculpture Theater: Students will learn the concepts of pantomiming in theatre arts, where facial expressions and body language are essential to communicating the art form. Students will perform a pantomime to the lyrics of a song. The class will evaluate the effectiveness and meaning of the pantomime. Then decide which poses effectively communicated complex thoughts. Students will create an original work of art where they have to pose a figure in some way that the body language will communicate a complex idea or emotion.

Resources

Digital Camera to document poses

C. Identify visual arts careers and the knowledge and skills required for specific art careers.

Creative Strategy
- Exploring change
- Problem Finding
- Problemsolving

Activity

Art Criticism and Reflection: Through questioning, students will be asked to think the world as if art never existed to see the scale of arts influence on the world around them. Ask students:
- What would the world be like if "art" never existed?
  (With out art humans are quickly reduced to being cavemen)
- What are some the most significant inventions through out history that can be traced back and connected to art in some way?
- In what ways does "art" influence the world around?
- What type of thinking is required to come up with a new idea and how might one go about thinking this way?
- If jobs are based on needs, then what needs are there in the world where artistic thinking would be an important skill? Drawing? Painting? Sculpting?

As students complete this survey, arrange for visiting professional artists and professionals in related fields come to share their careers with students.

Resources

Survey worksheet

Grades 9-12

I. Understanding and Applying Media, Techniques, and Processes
Creative Expression. Students will develop and expand their knowledge of visual arts media, techniques, and processes in order to express ideas creatively in their artworks.

A. Communicate ideas through the effective use of media, techniques, and processes in their artworks.

Creative Strategy
- Exploration of media – *wet and dry*
- Fluency – *many drawings from life, many views, skill-building*
- Teacher questioning –
  - *How do you describe drawings in ink wash?*
  - *How is ink wash like or different from watercolor?*
  - *How do charcoal drawings look different from wet media?*
  - *What kinds of feelings could be expressed by the look and feel of ink wash techniques? Which is more controlled? More free-flowing? More forceful? More sensitive?*
- Personalizing – *draw from life*
- Problem-solving – *select media, illustrate selected contrast*

Activity
Following exploration of both wet and dry media/techniques applied to drawing from life, the student will select two different techniques to combine in one art work showing selected opposing qualities which contrast (moods or points-of-view toward the subject) within one drawing. Example: drawing in pastel and ink wash to illustrate the metaphor and reality of a cup "half-full or half-empty" for purpose of contrasting optimism and pessimism.

Resources
Gatto, Joseph, Porter, Albert, and Selleck, Jack (2000). Exploring Visual Design. Worcester, MA: Davis Publications.

Guasch, Gemma and Asunción, Josep (2004). Form: Creative Painting. Hauppauge, NY: Barron's Educational Series, Inc.

Guasch, Gemma and Asunción, Josep (2007). Line: Creative Painting. Hauppauge, NY: Barron's Educational Series, Inc.

Henning, Fritz (1986). Drawing and Painting with Ink. Cincinnati: North Light Books.

Hobbs, Jack; Salome, Richard and Vieth, Ken (2005). The Visual Experience. Worcester, MA: Davis Publications.

Nice, Claudia (1995). Creating Textures in Pen & Ink with Watercolor. Cincinnati: North Light Books.

Rose, Ted (1995). Discovering Drawing. Worcester, MA: Davis Publications.

B. Apply media, techniques, and processes with skill, confidence, and sensitivity sufficient to make their intentions observable in their artworks.

Creative Strategy
- Flexibility – *identification of more than one category*
- Fluency – *viewing many images*
- Personalization
- Skill development in supportive environment – *resources*
- Affirmative and supportivie classroom climate – *Teacher positive reinforcement of student choices*
- Teacher questioning
  - *How will you present your drawing to communicate your intent? Composition? Color? Media? Technique?*
- Prompting the consideration of alternatives:
  - *Could a realistic work become instrumental if you placed it in another background? Could a formalist drawing become more expressive in a different media? How would you emphasize the formal properties in your composition?*
  - *Which of these many technique seems to fit your intent?*
  - *Which color palette will best contribute to your work?*
  - *What would happen if . . . SCAMPER . . . ?*
- Decision making – with reasons

Activity
Following the guided discovery of four or more aesthetic stances (realism, formalism, expressionism, and instrumentalism), students will identify indications of artists' intentions in exemplar works (seed catalog photograph of an apple, apple logo of a computer/technology company, apples in paintings by René Magritte and Paul Cezanne). Next each student will identify his/her apparent intent in a personal sketchbook drawing. The teacher will prompt consideration of alternatives – "Could a realistic work become instrumental if you placed it in another background?" "Could a formalist drawing become more expressive in a different media?" and then develop the drawing into a final work with increased emphasis on the chosen intent. Support for development of technical skill will be provided by direct instruction and also independent review of many images and exploration of potential of media.

Resources

Eiseman, Leatrice (2006). <u>Color: Messages and Meanings, A Pantone© Color Resource</u>. Glouchester, MA: Hand Book Press. Distributed by North Light Books.

Leland, Nita (2006). <u>The New Creative Artist: A Guide to Developing Your Creative Spirit</u>. Cincinnati: North Light Books.

Stewart, Marilyn (1997). <u>Thinking through Aesthetics</u>. Worcester, MA: Davis Publications.

C. Demonstrate the skillful, safe, and responsible application of a variety of media, tools, and equipment.

Creative Strategy
- Fluency – *sketching more than one*
- Flexibility – *generating signs in multiple categories*
- Problemsolving – *making a product that fills a need*
- Problem finding – *allow students to suggest alternative styles, appropriate to personal interest, media, or technique.*

Activity

Following the teacher's direct instruction in safe practices for use of particular tools for artmaking, the students will generate a list of possible "safe-practice" concepts. Concepts may include "hands away from blade of paper cutter" or "place dull X-acto blades in the sharpes disposal container." Each student will sketch a series of "safe-practice" signs in the style of artist Keith Haring. After small group review, actual signs will be developed for the classroom. Creating multiple signs for each concept, in distinctive forms (caution yellow triangles, informative rectangles, and non-traditional color or shape) make periodic change possible. Changing signs to result in a different appearance makes the warning more noticeable over time.

Resources

Kurtz, Bruce ed. (1992). <u>Keith Haring, Andy Warhol, and Walt Disney</u>. Phoenix: Phoenix Art Museum.

Qualley, Charles (1986). <u>Safety in the Artroom</u>. Worcester, MA: Davis Publications.

This Old House (2000). <u>This Old House Essential Power Tools</u>. Publisher: Andrew McColough.

Wilde, Judith and Wilde, Richard (2000). A Conceptual Approach to Graphic Problemsolving. Watson-Guptill.

II. Using Knowledge of Structures and Functions
Aesthetic Perception/Creative Expression. Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

A. Identify and describe the interrelationships among the elements and principles of design that communicate a variety of artistic perspectives and purposes.

Creative Strategy
- Thinking maps – *categories and characteristics*

Activity
After viewing the Crizmac PowerPoint "Howling Coyotes and Frolicking Fish," students will complete a t-chart comparing the qualities of folk art and fine art. Students will then view reproductions of works by South Carolina artists – Philip Simmons "Gate" in South Carolina State Museum, Nancy Basket's Pine Needle Basket, and Cynthia Colbert collage "A Chair for Alma Thomas" – or other craft and fine art in the South Carolina State Art Collection. Students will then compare the work to their chart, describe what they see, identifying elements and principles of design and other characteristics to classify the work as fine or folk art.

Resources
Crizmac PowerPoint "Howling Coyotes and Frolicking Fish"
Online South Carolina State Museum
South Carolina Arts Commission link to State Art Collection

B. Create artworks that use appropriate structures and functions to solve specific visual arts problems.

Creative Strategy
- Problem-solving
- Extending thinking with themes
- Post-modern practices –
  - *appropriation – use of found materials, recycling imagery*

Activity
After viewing the many variations (symbols, materials, design elements) in the deck of cards by 52 artists illustrated in Art Quilts: Playing with a Full Deck, students will solve the problem of making a personalized playing card. Problem limitations include the use of appropriated images as collage, at least one other artist material (mixed media), size, and communication of the identity of the card.

Many other opportunities for art problem-solving are included in resource books.

Resources
Johnson, Mary Frisbee (1983). Visual Workouts: A Collection of Art-making Problems. Englewood Cliffs, NJ: Prentice-Hall.

Pierce, Sue and Suit, Verna (1994). Art Quilts: Playing with a Full Deck. Rohnert Park, CA: Pomegranate Artbooks.

Vieth, Ken (1999). From Ordinary to Extraordinary: Art & Design Problemsolving. Worcester, MA: Davis Publications.

Vieth, Ken (2005). Engaging the Adolescent Mind through Visual Problemsolving. Worcester, MA: Davis Publications.

C. Evaluate the effectiveness of artworks in terms of structure and function.

Creative Strategy
- Exploration of media
- Flexibility – *considering alternative responses*
- Postmodern practices – *interaction of text and image*
- Decision-making with reasons

Activity
Students will participate in media exploration in response to music before "touring" the partially completed works of their classmates. During the walk-by tour, each word will be paired with a compliment envelopes in which students will place a descriptive work or phrase. Each student will consider how accurately the responses match the work before selecting from one to three words to include as text with the image.

The teacher will show students exemplar works illustrating that there is more than one way to include text with images.

Following the studio activity, students will work in a small group to discuss how consistently the incomplete works were perceived by others during the walk-by tour how including words to develop the image changed their own perceptions of the work differences in how text functions within an image (as a label, as integral part of the subject matter, as a texture or shape) the strengths and weaknesses of placing text in an image the effectiveness of the image with or without text

After viewing the use of text in their own works and in the works of others, students will be asked to predict which use of text within an image, if any, that they would be likely to use in the future. Students will add a journal entry evaluating the effectiveness of this approach to their future work.

Resources
Images which include type
    SC photographer Phil Moody website http://www.philmoodycolor.com/
    SC collage artist Paul Bright in SC State Art Collection or
    http://www.wfu.edu/news/release/2007.05.08.c.php
    Sister Mary Corita Kent
    http://www.maaa.org/exhi_usa/exhibitions/sister_corita/sister_corita.html
    http://gargoyle.arcadia.edu/gallery/archives/corita.htm
 Works by artists Barbara Krueger, Robert Indiana, Andy Warhol, Ed Ruscha and Jean-Michel Basquiat may be viewed in order to consider how artists use text to contribute to visual structure and function.

III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas
Creative Expression/Aesthetic Valuing. Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

A. Make personal choices and formulate interpretations regarding symbols, subject matter, ideas, and expression in artworks.

Creative Strategy
- Fluency – *thinking of many ideas, with a large group listing of many symbols and many ways of representing a place*
- Flexibility – considering alternative responses toward particular symbols
- Teacher questioning –
  - *How does the weathered appearance of a symbol change its meaning in the work of Leo Twiggs?*
  - *What common objects (such as car keys, diploma, or credit cards) can represent attainment of achievement of your goals?*
  - *Which common objects can represent barriers to achievement of your goals? Are the barrier symbols the same or different from the achievement symbols?*
  - *Would changing the presentation of the object by color, weathering, size or placement alter or reverse the symbolic meaning?*
  - *Consider each change (color, weathering, size, and placement) with respect to a particular symbol. Describe the shift in meaning for each change.*
  - *In what way is working with a resist technique similar to the improvisation of jazz?*
  - *What did you discover from overlapping images? What did you discover from media exploration?*
  - *What other approaches to overlapping subject matter could result in complex expressions?*
- Persistence – *extending engagement through consideration of alternatives within a theme*
- Postmodern practices – *layering to evoke complexity*
- Exploration – *suspending judgment during a new use of media*

Activity
After viewing images of the batiks of South Carolina artist Leo Twiggs, the teacher will guide students in locating within the works iconic silhouettes of people or animals, simple symbols and indications of a landscape or place. As a group, students will generate a list of symbols for achievement or barriers to achievement of their goals.

In order to create three or more sketches for works having a single theme, each student will select a particular symbol to combine by overlapping with a shape to suggest a place and with a silhouette to suggest a figure or animal. Using these sketches students will explore a new use of media (such as glue line resist) which will challenge their control of the layered image. After completion of three small works, each student will examine the three exploratory attempts in order to evaluate the expressive quality of images.

Students will compare their expressive use of media in the series of small artworks to that of another artist who creates complex images by overlapping subject matter. Each student will then choose composition media and composition for another work to extend the series with more focused expressive qualities.

The three small works, comparisons to other artists, the sketch for a future work and reflective statements will become part of the student's portfolio record showing choices and interpretations.

Resources

Laufer, M., Twiggs, L. nd Martin, F W. (2004). Myths and Metaphors: The Art of Leo
Twiggs. Athens, GA: Georgia Museum of Art.
Leo Twiggs http://www.leotwiggs.com/index.htm
Robert M. Urban, http://www.theurbanartstudio.com/Artwork.html South Carolina artist
whose overlapped images contain brilliant translucent colors.

B. Use the appropriate art vocabulary and concepts to make and defend aesthetic judgments about the validity of the source and content of their own artworks and significant artworks of others.

Creative Strategy

- Flexibility – *extending thinking into different categories*

Activity

In a small group, students will consider the strength and weakness of their works employing overlapping symbols. Each student will record in a sketchbook/journal a statement supporting the selection of symbol as appropriate to the time, place, and intent of the artist (telling why) supporting the choice of composition (telling how contrast and unity are effective) comparing student work to exemplar works (telling how they are alike or different)

Resources

IV. Understanding the Visual Arts in Relation to History and Cultures
Historical and Cultural Perception. Students will demonstrate a knowledge of artists, art history, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

A. Describe how the subject matter, symbols, and ideas in various artworks are related to history and culture.

Creative Strategy
- Flexibility – *considering alternative subject matter*

Activity
The teacher will present two artworks of similar technique but different subject matter for student discussion, such as the contemporary Damien Hirst work "Beyond Belief" (platinum skull encrusted with diamonds) http://www.whitecube.com/exhibitions/beyond_belief/ and the traditional jewelled Fabergé eggs of 19th century Russian czars http://www.pbs.org/treasuresoftheworld/a_nav/faberge_nav/main_fabfrm.html

Both works are symbols of luxury. The difference in subject matter makes the skull a more controversial work. The teacher will ask the students to describe those qualities that make both works artistic and to suggest why the contemporary artist chose a different form for his display of craft technique. The student will list three ways that each object relates to the time and culture in which it was created.

Resources

B. Explain how a variety of artworks, artists, and visual arts materials represent and reflect the history and culture of South Carolina.

Creative Strategy
- Concept development – *considering history as a sequence of changes and culture as collection of individual experiences.*
- Flexibility – *considering alternatives*
- Teacher questioning
  - *How does each artist reflect an aspect of the culture of a particular time and place in South Carolina?*
  - *How did each artist's new work connect to his/her previous work during the times of change?*
  - *Did the artists embrace change or oppose change?*
  - *Which response was more practical? Which more political? Which more personal? Which groups of people are represented by the responses of the artists to change?*
  - *Which artists planned to record history? Which artists did not? Can the artist reflect history and culture without planning to do so?*
  - *How can you tell when one artist's work becomes an indication of a change for a cultural group? When does a personal response suggest a cultural trend?*
  - *What changes in your life and times (technological, cultural, historical or personal) could be included in your art? Are there other people who may be facing similar changes? How can you explore change through your art (techniques, subject matter, juxtaposition, problem-setting)?*
- Problem finding – *taking initiative in determining problems, self-questioning "what if"*

Activity
The teacher will introduce artists of different times whose works reflect change in the history and culture of South Carolina. Charleston artist Philip Simmons applied his traditional blacksmithing skill to the design of wrought iron gates at a time when the need for horse shoes was decreasing due to the invention of a new means of transportation, the horseless carriage.

- Painter Edmund Yahgjian selected as his subject matter "things that might change" when painting scenes of Columbia in 1970's. By including diverse viewpoints within the same painting, he used juxtaposition to record transition from rural community life toward growth of the city and its industry.

- During 2003, photographer Phil Moody chose to document textile employees during a time when SC textile plants were closing, ending a way of life for a community of anonymous workers.

- In her 2004 installation "Cultural Acquisition," Debbie Cooke used the new technology of wireless phone photography transferred to South Carolina mill cloth and combined with mass-produced objects to show ongoing Western values of a consumer culture.

- McCormick artist Jeffery Callaham continued to paint after a near-death experience but the large paintings that he created immediately after his hospitalization were mostly white with very limited touches of color. Although the hospital recovery scenes use the elements of color and line differently from his earlier brightly colored outdoor rural scenes, his subject matter in both series of works included community and family members.

Following questioning and discussion, the student will write a journal entry describing a change observed through one artist's work and a new change which could possibly influence future artists working in South Carolina. Students will share and discuss their entries. Then each student will select three possible changes (technological, cultural, historical or personal) which could impact the art production of his/her own time and place. These three changes will be added to the journal as "art problems" for future consideration.

Resources
- Edmund Yaghjian: A Retrospective (2007). Columbia, SC: South Carolina State Museum.
- Lyons, Mary E. (1997). Catching the Fire: Philip Simmons, Blacksmith. Houghton Mifflin.
- Three Years of Contemporary Art in South Carolina: Triennial 2004. catalog for a project of South Carolina State Museum and the South Carolina Arts Commission.
- http://www.jefferycallaham.com/
- http://www.philmoodycolor.com/ or http://southernartistry.org/Phil_Moody

C. Describe the function and explore the meaning of specific artworks from various cultures, periods, and regions of the world.

Creative Strategy
- Exploration – *locating images of public artworks and describing meanings*
- Fluency – *seeking many ideas*
- Flexibility – *considering alternative categories*

Activity

Following the teacher's comparison of two different public artworks, students will locate images of public artworks and write a brief description of the meaning that the specific works hold for the culture, time and place. Students may search by country or by artist name or by culture. In small groups, students will sort their collection of images into two groups using a single criteria such as subject matter, formal or informal setting, or artist's intent. By sorting and re-sorting, students explore complexity of function and meaning of public art. Each student will record a personal journal entry describing the range of meaning and importance of public art.

Resources

Hobbs, Jack; Salome, Richard; and Vieth, Ken (2005). The Visual Experience, 3rd Edition, Teacher's Edition. Worcester, MA: Davis Publications.

Sayre, Henry M. (1997). A World of Art. Upper Saddle River, NJ: Prentice Hall.

Spivey, Nigel (2005). How Art Made the World: A Journey to the Origins of Human Creativity. New York: Basic Books.

Listing of public art from many cultures, periods, and regions including national monuments such as "The Statue of Liberty," "Abraham Lincoln," and the "Viet Nam Memorial" by Maya Lin; "Watts Towers" by Simon Rodia; "Tilted Arc" by Richard Serra; "Carhenge" by Jim Reinders; "Waste Man" by Antony Gormley; "The Gates" in Central Park by Christo and Jeanne-Claude; as well as Bamiyan Buddha, Stone Henge and "David" by Michelangelo; and buildings as monuments from Egyptian pyramids to CCTV Headquarters in Beijing, China, planned for completion for the 2008 Olympics – with political and cultural meanings; buildings as surface for projected media as public art by Krzysztof Wodiczko.

V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others
Historical and Cultural Perception/Aesthetic Valuing. Students will use thorough analysis, interpretation, and judgment to make informed responses to their own artworks and those of others.

A. Analyze the intention of the artist in a particular work and justify their interpretation of that intention.

Creative Strategy
- Fluency – *seeking many ideas*
- Flexibility – *considering alternative categories*

Activity
Using one of the "Art Criticism Step by Step" examples from The Visual Experience, the teacher will guide students through description, analysis, interpretation and evaluation of the exemplar artwork. Working in small groups, students will share answers, consider alternatives, and state an evaluation of the work with reasons.

Resources
Hobbs, Jack; Salome, Richard; and Vieth, Ken (2005). The Visual Experience, 3rd Edition, Teacher's Edition. Worcester, MA: Davis Publications.

B. Make complex descriptive, interpretive, and evaluative judgments about their own artworks and those of others.

Creative Strategy
- Flexibility – *considering alternative categories*

Activity
After introducing criticism through the steps of description, analysis, interpretation, and evaluation, the art teacher will ask that students take the role of persons having different points of view. A realistic work might be interpreted from the point of view of a person who values symbolic meanings (instrumental stance) and also from the point of view of a person who values engagement with media (expressive stance.) The students will discuss whether these alternative views add value to the work being evaluated.

Resources
Hobbs, Jack; Salome, Richard; and Vieth, Ken (2005). The Visual Experience, 3rd Edition, Teacher's Edition. Worcester, MA: Davis Publications.

C. Formulate criteria for interpreting and evaluating their own artworks and those of others.

Creative Strategy
- Exploration – *viewing new art forms*
- Challenging established categories
- Problemsolving

Activity
After providing initial experience with the steps of criticism applied to traditional art works, the teacher will introduce a non-traditional artwork to students for their evaluation. This non-traditional work could be an unusual form such as book arts, an usual technique such as recycled media, or a contemporary approach to art making. Students will approach the evaluation of this unexpected art as a problem in criticism, formulating criteria to fit the work. Later each student will write criteria for evaluating his/her own work choosing the approaches that are matched to the intent of the work.

Resources
Hobbs, Jack; Salome, Richard; and Vieth, Ken (2005). The Visual Experience, 3rd Edition, Teacher's Edition. Worcester, MA: Davis Publications.

D. Present and defend a portfolio of personal artwork.

Creative Strategy
- Persistence – *pursuit over time*
- Postmodern practices – *proclaiming one's identity*
- Problemsolving – approaching the portfolio as a media art

Activity
The teacher will assign students the problem of presenting an electronic portfolio which represents themselves as artists as well as showing the development of a particular work. The sequencing and appearance of the electronic presentation should match the artist in style and expressiveness. Students will compile an electronic portfolio using a series of slides of their own works, including earlier development (sketches, skill building activity) and journal entries as well as a final work self-evaluated as successful. Using a program such as PowerPoint, the student may add labels to the slides and select supporting presentation details.

Resources
Leland, Nita (2006). The New Creative Artist: A Guide to Developing Your Creative Spirit. Cincinnati: North Light Books.

VI. Making Connections between Visual Arts and Other Disciplines
Historical and Cultural Perception. Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.

A. Compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines.

Creative Strategy
- Exploration – *viewing new art forms*

Activity
After viewing a multimedia art form, students will compare the processes of visual arts with those of dance, music, and video.

Resources
Spivey, Nigel (2005). How Art Made the World: A Journey to the Origins of Human Creativity. New York: Basic Books.
Art 21: Art in the Twenty-First Century (2003, 2005). New York: Abrams.

B. Compare and contrast issues and themes in the visual arts with those in the humanities or the sciences.

Creative Strategy
- Exploration – *considering different sources of inspiration*

Activity
Using social studies and science textbooks or standards documents, student will identify broad themes which may also appear in the arts. The teacher will assist in matching themes to artists. Then students will compare the presentation of theme by textbook and by artists for similarities and differences.

Some themes that appear in secondary level literature, social studies and science include
- Advertising and propaganda, truth in media – Dorothea Lange photographs compared to Barbara Kruger photographs, to Tony Oursler projected images on soft sculptures
- Holocaust, social justice
- Environmental protection – cycle of global warming, identity with land of artist Hundertwasser

Resources
South Carolina subject standards http://ed.sc.gov/agency/offices/cso/

C. Identify specific visual and performing arts careers and describe the knowledge and skills required for these careers.

Creative Strategy

- Problemsolving, invention – *converting information into a new form*

Activity

Using textbooks and college publications and by using online search engines to explore "what can I do with this major?" students will list careers in visual and performing arts. Each student will select one career, list required education, dispositions, knowledge and skills required before creating a simple board game to show a path from high school to career.

Resources

Hobbs, Jack; Salome, Richard; and Vieth, Ken (2005). The Visual Experience, 3rd Edition, Teacher's Edition. Worcester, MA: Davis Publications.

Annotated Bibliography on Creativity

Adams, James L. (2001). *Conceptual Blockbusting, A Guide to Better Ideas, 4th edition*. New York: Basic Books.

> Insights from various fields such as psychology, engineering, management, art and philosophy are integrated to explain the key blocks that prevent creators from realizing their full potential. Perceptual, emotional, cultural, environmental, intellectual, and expressive blocks can be removed through exercises so that individuals, teams, and organizations can overcome them and embrace new ways of joyful, creative problem solving.

Amabile, Teresa M. (1992). *Growing Up Creative, Nurturing a Lifetime of Creativity, 2nd edition.* New York: Crown Publishers, Inc.

> Creativity is the most important and misunderstood aspect of a child's development. This book examines the role of vision and passion, children's natural creativity and its destruction, the ingredients of and motivation for creativity, and strategies to keep creativity alive at home and in school.

Bloom, Harold. (2002). *Genius, A Mosaic of One Hundred Exemplary Creative Minds*. New York: Warner Books.

> Bloom has created a collection of one-hundred persons from literary, language, religious and critical fields, who have demonstrated genius status as determined by their peers. The author attempts to define the particular genius qualities that appear in each. The Kabbalistic *Sefiro* characteristics (light, texts, or phrases of creativity) are the filtering mechanism for organizing this book, first into groups of ten, then into subsets of five (*lustres)*.

Cameron, Julia. (2002). *The Artist's Way, A Spiritual Path to Higher Creativity, 10th edition.* New York: The Putnam Publishing Group.

> Creative expression is a natural direction in life. This book leads the reader through a twelve-week comprehensive program to recover creativity from a variety of blocks including: limiting beliefs, fear, self-sabotage, jealousy, guilt, addictions and others. Three unique components of book are connecting creativity to spirituality and the universe, personal empowerment and learnable skills.

Cameron, Julia. (1997). *The Vein of Gold, A Journey to Your Creative Heart.* New York: G. P. Putnam's Sons.

> Cameron draws from her extensive artistic and teaching experience to lead readers to toward ever-widening creative horizons, learning through doing. This book features inspiring teachings on the creative process with over one-hundred imaginative, involving

and energizing tasks. The journey of creativity within carries the reader to the process of story, sight, sound, relationship, attitude, spirituality, and possibility.

Davis, Bruce. (1990). *The Magical Child Within You.* Berkeley: Inner Light Books & Tapes.

Deep inside us is a precious commodity, feelings, dreams, fantasies that can lead to the discovery of creativity potential. This book is about the process of raising the child within each of us to trust their own path and follow it.

Ealy, C. Diane. (2000). *The Women's Book of Creativity.* Hillsboro: Beyond Words Publishing, Inc.

The reader will be familiarized with creativity through understanding feminine creativity, developing a unique process integrating creativity into daily life, breaking through road blocks. By embracing personal development, one embraces creativity.

Florida, Richard. (2002). *The Rise of The Creative Class.* New York: Basic Books.

The great dilemma of our time is that having generated such incredible creative potential, we lack the broader social and economic system to fully harness it and put it to use. This book chronicles the ongoing change in people's choices and attitudes and describes a society in which the creative ethos is increasingly dominant. Providing statistics on why our very future depends on a new economic class, it is a call to action.

Goleman, Daniel, Kaufman, Paul and Ray, Michael. (1993). *The Creative Spirit, Companion to the PBS Television Series.* New York: Penguin Group.

Based on the PBS "Creative Spirit" Television Series, this book has a powerful message that creativity can be cultivated by anyone-children, adults, companies, organizations and communities. This book carries you inside the creative process to the realms of intuition and 'flow', offering exercises to strengthen creativity, and highlighting creative places around the world.

Harvard Business School Press. (August 1999). *Harvard Business Review on Breakthrough Thinking, 1st edition.* Cambridge: Harvard Business School Press.

From the preeminent thinkers whose work has defined an entire field to the rising stars who will redefine the way we think about business, The Harvard Business Review Paperback Series delivers the fundamental information today's professionals need to stay competitive in a fast-moving world.

Creativity and innovation are the keys to competitive advantage, and yet many organizations view inspiration as an elusive, unmanageable phenomenon. In fact, proven strategies for fostering and managing creativity do exist--the Harvard Business Review has published some of the best thinking on how to organize for innovation. Harvard

Business Review on Breakthrough Thinking highlights leading ideas for incorporating the power of creativity into your strategic outlook.

Karnes, Frances and Cramond, Bonnie. (2005). *Fostering Creativity in Gifted Students.* Waco: Prufrock Press.

Encouraging creative thinking in the classroom is an exciting component of any effective gifted education program. This guide offers basic foundations required for supporting creativity. From establishing the right classroom environment, to using creative teaching strategies, to assessing student outcomes, this book is filled with practical information. The book also includes a listing of competitive contests and programs and an extensive list of resources. This is one of the books in Prufrock Press' popular Practical Strategies Series in Gifted Education. This series offers a unique collection of tightly focused books that provide a concise, practical introduction to important topics concerning the education of gifted children. The guides offer a perfect beginner's introduction to key information about gifted and talented education.

Kaufman, James C. and Baer, John (editors). (2006). *Creativity and Reason in Cognitive Development.* New York: Cambridge University Press.

This book explores questions of creativity and imagination including the decline in childhood, factors that influence the decline, and the abundance of cognitive development theories that show only a unilateral progress. Essays from psychologists and educators from diverse backgrounds discuss the relationships among creativity, reason and knowledge.

Kaufman, James C. and Sternberg, Robert J. (editors). (2006). *The International Handbook of Creativity.* New York: Cambridge University Press.

Different cultures have different perspectives on what it means to be creative; yet it is always the American or Western perspective that is represented in the psychological literature. The goal of this book is to preset a truly international and diverse set of perspectives on the psychology of human creativity. Distinguished scholars from around the world have written chapters for this book about the history and current state of creativity research and theory in their respective parts of the world.

Perkins, D. N. (1983). *The Mind's Best Work.* Cambridge: Harvard University Press.

D. N. Perkins discusses the creative episodes of Beethoven, Mozart, Picasso and others in this exploration of the creative process in the arts, sciences and everyday life. The research for this text was done with co-director Howard Gardner at Project Zero, a basic research program at the Harvard Graduate School of Education concerned with human symbolic processes and symbolic development. Perkins makes the strange familiar employing contemporary psychology: the concept of pattern recognition, the concept of schema, the role of fluency in creative thought, the process of incubation in problem

solving, teaching problem-solving skills, and others. He is explaining what creativity is and how it works, not what it feels like.

Piitro, Jane. (2004). *Understanding Creativity.* Scottsdale: Great Potential Press.

This is a comprehensive book about creativity includes creativity theories, the creative process, motivation, and ways to enhance creativity. Piitro describes well-known people in various creative fields-art, music, dance, theatre, writing, science, math, business, and technology-providing predictive behaviors apparent in childhood. The Piirto Pyramid describes her theory of creativity development including: genes, personality, cognitive aspect, domains, and environmental suns. Piirto's I's include: inspiration, imagery, imagination, intuition, insight, incubation and improvisation-all important to the creative process.

Pink, Daniel H. (2006). *A Whole New Mind, Why Right-Brainers Will Rule the Future.* New York: Berkeley Publishing Group.

Gone is the age of left-brain dominance. The future belongs to right-brain thinkers. What is the right-brain and why is it rising? What does abundance, Asia and automation have to do with this phenomenon? Drawing on research from around the advanced world, Pink outlines the six fundamentally human abilities that are essential for professional success and personal fulfillment and how to master them including: design, story, symphony, empathy, play and meaning.

Sisk, Dorothy. (1987). *Creative Teaching of the Gifted.* New York: McGraw-Hill, Inc.

This book is an expository text and a practical guide for those interested in teaching the gifted and has special appeal to all who are consciously concerned with effective education for gifted students. By current definitions of creativity, this book does not address it as others in this annotated bibliography. However until all schools/districts/states address the needs of gifted children, this book provides a timeless general overview of the foundation for planning and developing programs for the gifted, best educational programs and practices and unique problems and needs of the gifted including counseling and guidance, expanding dimensions of learning, trends and issues in gifted education; which includes creativity woven throughout.

Starko, Alane Jordan. (2005). *Creativity in the Classroom, Schools of Curious Delight, 3rd edition.* London: Lawrence Erlbaum Associates, Publishers.

The book is organized help teachers to link creativity research and theory to everyday classroom instructional practices. Pedagogy, current trends in education and various audiences are considered in each chapter. Part I explains creativity theories, characteristics, talent development and motivation. Part II details specific strategies that target creativity development through grouping, lesson planning, assessment and grading.

Sternberg, Robert J. (editor). (1988) *The Nature of Creativity, Contemporary Psychological Perspectives.* Cambridge: Cambridge University Press.

> This collection of scholarly contributions from leading education creativity authorities addresses the role of the environment in creativity (conditions); the role of the individual in creativity (psychometric and cognitive approaches); the role of the individual-environment interaction in creativity (study of creative lives and systems); and integrating conclusions to one summative on the field of creativity.

Torrance, E. Paul & Safter, H. Tammy. (1990). *The Incubation Model of Teaching, Getting Beyond The Aha!.* Buffalo: Bearly Limited.

> After an abbreviated history of problem solving models, this text provides snapshot teaching strategies that encourage creativity including but not limited to: encouraging incubation, finding the real problem, producing alternatives, originality, elaboration, awareness of emotions, ideas in context, visualization, fantasy, varied perspectives, extending boundaries, and humor.

Weisberg, Robert W. (1986). *Creativity, Genius and Other Myths. What You, Mozart, Einstein & Picasso Have in Common.* New York: W. H. Freeman and Company.

> Much of what we believe about creativity is not true. Weisberg analyzes the traditional literature, arguing that creative responses evolve through a straightforward series of conscious steps. Myths addressed and logically explained include the myth of: unconscious, aha, divergent thinking, genius, scientific discovery, and creativity. The incremental nature of creativity is described along with broader issues.

Willings, David. (1980). *The Creatively Gifted, Recognizing and Developing the Creative Personality.* Cambridge: Woodhead-Faulkner.

> Creativity causes problems for the creator in their personal, school, work, and society at large often leading to under-achievement by the creatively gifted. This book examines these problems and provides strategies for achieving full potential. First putting creativity into perspective through case studies and describing various types of creative personalities: adaptive, elaborative and developmental thinkers; next describing problems these thinkers encounters at home, school and work; and finally providing counseling suggestions.